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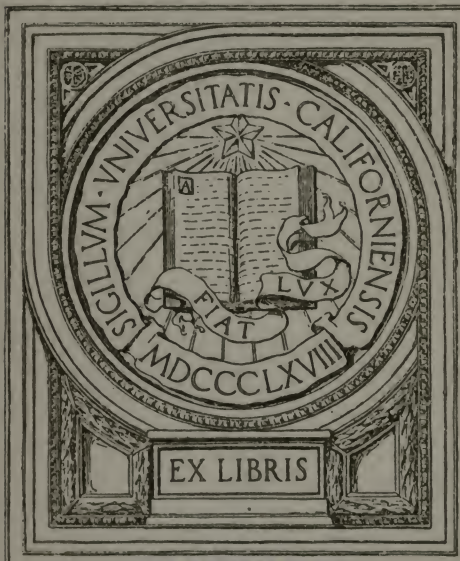

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TENNYSON'S

IDYLLS OF THE KING

THE COMING OF ARTHUR · GARETH AND LYNETTE
LANCELOT AND ELAINE · THE HOLY GRAIL
THE PASSING OF ARTHUR

EDITED
WITH AN INTRODUCTION AND NOTES
BY

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PREFACE

Appreciation of Tennyson's "Idylls of the King" begins with an understanding of the significance, ethical and æsthetic, of "The Coming of Arthur" and "The Passing of Arthur." In relation to these two, the intervening *Idylls* are as specific instances to general truth. The "Coming" and the "Passing" not only annotate each other; they annotate the series of *Idylls*. In this edition, therefore, the introductory matter and the notes give especial attention to the "Coming" as furnishing, with the "Passing," the key to the intent of the whole.

The editor hopes that the division of each *Idyll* into sections, as suggested in the notes, will prove serviceable in keeping the theme of the series in clear view. Such æsthetic values as are not easily apprehended by first readers have been pointed out in the notes; but these, as well as the other notes that deal with history and matters of fact, may be neglected by the initiated.

Constant reference has been made to Malory not only that the beauty of Tennyson's workmanship may be made apparent, but also that an abiding interest may be aroused in mediæval story.

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INTRODUCTION

I. ALFRED TENNYSON

Alfred Tennyson was born August 6, 1809, at Somersby, a small village in Lincolnshire, England. He was the fourth of twelve children. His father was rector of the parish, and the home was a home of refinement and good taste. There were plenty of books and music, and there were games both indoor and out, including jousts and tourneys and play of knightly adventures, such as imaginative children enjoy, who hear and read and tell and enact good stories. There was also a quiet, safe, and beautiful countryside in which growing children might range at will. The Tennyson boys are described by a neighbor as "running about from one place to another, known to everybody, and with ways of their own; they all wrote verses, they never had any pocket-money, they took long walks at night-time, and they were decidedly exclusive." Alfred's intimate knowledge and love of nature began with the early years at Somersby, and his love of the sea with visits to the coast, whither the family went each summer. "You see in his verses," wrote Carlyle, years afterwards, to Emerson, "that he is a native of 'moated granges,' and green, fat pastures, not of mountains and their torrents and storms."

The rector was a good comrade to his sons, as well as their principal teacher. With a little help from the school at Louth, he prepared them for Trinity College,

Cambridge, which Charles and Alfred entered in 1828. The preceding year they had published anonymously "Poems of Two Brothers," a volume which showed that they had imitated to some purpose their boyhood favorites, Thomson, Scott, and Byron. At Cambridge, in 1829, Alfred won the Chancellor's gold medal with the poem "Timbuctoo." Though not a brilliant student, Alfred was well-read in the Greek and Latin literatures, and in English poetry as well, admiring Milton especially. He was also interested in history, and in some of the sciences.

He enjoyed abundant health and physical vigor, often surpassing his companions in feats of strength. One day, it is said, he picked up a pony and carried it bodily across the lawn, much to the astonishment of the onlookers. In the game of hurling crowbars he was easily first. He is described in his Cambridge days as "six feet high, broad-chested, strong-limbed; his face Shakesperian, with deep eyelids; his forehead ample, crowned with dark wavy hair, his hands the admiration of sculptors—long fingers with square tips, soft as a child's, but of great size and strength." With all his bodily power, however, he combined gentleness of manner and a fastidious delicacy of nature which appears everywhere in his writings.

Tennyson was shy and reserved by nature; he found it hard to meet new people; and he preferred a few tried and true friends to many acquaintances. The limited circle of his student friends at Cambridge included several who afterwards became famous—Merivale, the historian of Rome; Archbishop Trench; Alford, Dean of Canterbury; and, best friend of all, Arthur Hallam, son of the historian.

There was a small group of Cambridge men, includ-

ing Tennyson's friends and Tennyson himself, who were called "The Apostles." They devoted themselves to two enthusiasms: the cause of political liberty, and the cause of pure religion. These causes absorbed the devotion of the best youth everywhere in Europe at that time. It was the spirit of the age. Every ardent boy of true ambition felt the call to serve his day by writing and working and fighting for better things in politics and religion. Tennyson had come to know the earlier impulse of this high enthusiasm in the poetry of his favorites, Coleridge and Keats.

Naturally, the volume of "Poems, chiefly Lyrical," which Tennyson published in 1830, though not consciously imitative, showed the influence of Coleridge and Keats. Naturally, too, in the summer of 1830, Tennyson and his closest friend, Arthur Hallam, decided to travel in the Pyrenees, taking with them funds collected in England for the help of the revolutionists in Spain. The enterprise was romantic and adventurous and even dangerous. We are glad that Tennyson succeeded in delivering the funds safely. The most important result for us of today, however, is that on this journey Tennyson produced some of the most beautiful lines of "Oenone," and years afterwards was led by recollection to write the reminiscent lines, "In the Valley of Cauteretz."

Tennyson left Cambridge, without a degree, in February, 1831, owing to the ill-health of his father, who died a few weeks later. The family remained at Somersby six years longer, Tennyson employing himself in reading and study, and in revising his poems. In 1832 Tennyson published a second volume (dated 1833) containing some of his most characteristic and most admired pieces, among them "The Lady of Shalott," "The

Lotos-Eaters," "The Miller's Daughter," and "The Palace of Art." His Cambridge friends already believed him destined to greatness in poetry, and received the volume with acclaim; but the reviewers, and the public generally, remained untouched. Indeed, the criticisms were in the main so unfavorable, that Tennyson published no further volume until 1842. Here was a long wait. Think what it meant to him!

In the interval, he studied regularly, added German and Italian to his languages, read widely in the classics, in history, and in poetry, and undertook several of the sciences. During these years of work and waiting, his interest in nature continued to grow, and he began to feel a deeper and wider interest, an interest in life and its problems, and in social questions; consequently his quest of beauty became more comprehensive and meaningful. Profound personal sorrow came to him with the death, in 1833, of his nearest friend, Arthur Hallam, who was engaged to Tennyson's sister, Emily. Out of this experience he wrote "In Memoriam," which was not finally completed and published until 1850. Tennyson's discouragements and perplexities in these years were manifold. The greatest was the seeming hopelessness of his love for Emily Sellwood, the sister of Charles Tennyson's wife. Lack of sufficient income and of assured prospects of worldly success seemed to forbid all thoughts of marriage. He kept steadily at work, however, increasing his mastery of the art to which his life was now devoted.

Recognition as a poet of high order came finally in 1842, when he published his "Poems," in two volumes, about one-half of the contents being new work, the remainder the revision of his earlier efforts. The "Poems" showed great variety of metrical structure, as well as

of subjects. It was evident that his poetic power was maturing, though his greatest works were still to come. Among the new poems in the 1842 volumes were "Morte d'Arthur," "Ulysses," "Godiva," "Break, Break, Break," and "Locksley Hall."

We get a glimpse of the then young and rising poet in a letter written by Carlyle, a lifelong friend, to Emerson in 1844:

"Tennyson is now in Town, and means to come and see me. Of this latter result I shall be very glad. Alfred is one of the few British or Foreign Figures (a not increasing number I think!) who are and remain beautiful to me;—a true human soul, or some approximation thereto, to whom your own soul can say, Brother!—However, I doubt he will not come; he often skips me, in these brief visits to Town; skips everybody indeed, being a man solitary and sad, as certain men are, dwelling in an element of gloom,—carrying a bit of Chaos about him, in short, which he is manufacturing into Cosmos!—He had his breeding at Cambridge, as if for the Law or Church; being master of a small annuity on his Father's decease, he preferred clubbing with his Mother and some Sisters, to live unpromoted and write poems. In this way he lives still, now here, now there; the family always within reach of London, never in it; he himself making rare and brief visits, lodging in some old comrade's rooms. I think he must be under forty, not much under it. One of the finest looking men in the world. A great shock of rough dusty-dark hair; bright, laughing, hazel eyes; massive aquiline face, most massive yet most delicate; of sallow-brown complexion, almost Indian-looking; clothes cynically loose, free-and-easy; smokes infinite tobacco. His voice is musical metallic,—fit for loud laughter and piercing wail, and all

that may lie between; speech and speculation free and plenteous: I do not meet, in these late decades, such company over a pipe!—We shall see what he will grow to."

In 1845 Tennyson was granted a pension of £200, which put him beyond the need of immediate financial worry. In 1847 came "The Princess," a medley, containing some of his best lyrics, and also evincing his interest in one of the subjects that people were then thinking about,—the sphere of woman. Shakespeare has dealt with the same theme in "Love's Labour's Lost," and Henry James satirizes it in "The Bostonians."

In 1848 Tennyson visited the King Arthur country, and spent a day with the strange and solitary Vicar of Morwenstow, the Reverend R. S. Hawker, who had for many years studied the antiquities and the legends of Cornwall, and whose parish included the ruins of Tintagel. Hawker was a poet of Arthurian legend too, and has left an interesting account of the day with Tennyson:—

"I found my guest, at his entrance, a tall, swarthy, Spanish-looking man, with an eye like a sword. He sate down and we conversed. I at once found myself with no common mind. All poetry in particular he seemed to use like household words.—We then talked about Cornwall and King Arthur, *my* themes, and I quoted Tennyson's fine account of the restoration of Excalibur to the Lake.—We talked of the sea, which he and I equally adore. But as he told me, strange to say, Wordsworth cannot bear its face.—Then seated on the brow of the cliff, with Dundagel full in sight, he revealed to me the purpose of his journey to the West.—I lent him books and manuscripts about King Arthur, which he carried off, and which I perhaps shall never see again.

Then evening fell. He arose to go, and I agreed to drive him on his way. He demanded a pipe, and produced a package of very common shag. By great good luck my sexton had about him his own short black dudheen, which accordingly the minstrel filled and fired. —We shook farewell at Coombe.—'This,' said Tennyson, 'has indeed been a day to be remembered.'—The bard is a handsome, well-formed man and tall, more like a Spaniard than an Englishman—black, long elflocks all round his face, 'mid which his eyes not only shine but glare; his garments loose and full, such as bard beseems, and over all a large dark Spanish cloak. He speaks the languages both old and new, and has manifestly a most *bibliothec* memory.—His voice is very deep, tuneful, and slow—an organ, not a breath. His temper, which I tried, seemed very calm—his spirits very low. When I quoted 'My Way of Life' and again 'O never more on me,' he said they too were his haunting words."

The year 1850 is memorable in Tennyson's life. In that year he published "In Memoriam," on which he had been engaged for a long time. It is considered by many to be the most deeply satisfying of his longer poems, both in its thought and in its music. "In Memoriam" confirmed the high estimate which had been put upon his poetical power, and fixed his place as one of the great English poets. In 1850, also, he married Emily Sellwood. "The peace of God," he said, "came into my life before the altar, when I wedded her." On their wedding journey, the poet and his wife visited the King Arthur country in Wales, including Glastonbury, where, according to one legend, King Arthur lies buried, in one of the island valleys of Avilion "set in apple blossoms."

In 1850, also, Tennyson was appointed Poet Laureate,

following the death of Wordsworth. His life of privacy made him somewhat reluctant to accept the honor. "I have no passion for courts," he said. On the advice of his friends, however, he yielded to the wishes of the Queen, who, with the Prince, had appreciated deeply "In Memoriam," and he enjoyed the favor as well as the simple, genuine friendship of the Queen during the remainder of his life.

From 1850 onward, the record of the poet's life is a record of unbroken achievement in his art. "The Charge of the Light Brigade" was published in 1854; "Maud and other Poems" in 1855; four "Idylls of the King" in 1859; "Enoch Arden" in 1864; "The Holy Grail, and other Poems" in 1869; "The Last Tournament" in 1871; and "Gareth and Lynette" in 1872. At the age of sixty-four Tennyson essayed the drama, publishing the play "Queen Mary" (1875), which with "Harold" (1877) and "Beckett" (1884) forms his "historical trilogy": "Harold" representing the conflict between Dane, Saxon, and Norman; "Becket," the conflict between the throne and the Church; "Queen Mary," the conflict between the individual and established institutions. The plays together reproduce the three steps by which Tennyson thought England has come to its modern condition, and they indicate the elements that must be reckoned with in solving modern social and political problems. "The Foresters," "The Cup," and "The Falcon" are other dramas of Tennyson's.

For three years after their marriage the Tennysons lived at Twickenham. Then they established their permanent home at Farringford, on the Isle of Wight. They made it a beautiful estate, and thither followed the friendships of a lifetime. The poet divided his time, after 1870, between Farringford and a summer

home at Aldworth in Surrey; but a house in London, which he took for a time, he occupied very little. Farringford was his real home. He had a horror of being lionized and overrun by celebrity hunters; yet, even in retirement at Farringford, it was difficult to escape the curious. He once complained to the Queen that he could no longer endure the tourists who came to the Isle of Wight to stare at him. The Queen, so the story goes, remarked ironically that she did not suffer much from that grievance, but Tennyson replied, "No, madam, and no more should I, if I could clap a sentinel wherever I liked." As a matter of fact, his family and servants were obliged to guard him very closely from unwelcome visitors. Yet he loved to have at Farringford those whom he knew well, and the list of his friends included all contemporary Englishmen of distinction, Browning, Carlyle, Thackeray, Ruskin, Huxley, Henry Irving, Gladstone, Prince Albert, and many others. Distinguished foreigners sought him out,—Garibaldi the Italian patriot, Emerson, and Charles Sumner. Sumner bored him by a long discourse on American affairs; Tennyson interrupted at the first opportunity to inquire if his guest had read "The Princess." "It is one of my favorite poems," answered Sumner, whereupon Tennyson handed him the book and asked him to read. Sumner began; but very soon Tennyson took the book in order to show how a certain passage should be rendered, and then continued the reading himself, in his characteristic chant, until the American Senator became very, very weary. On and on went Tennyson, reading in high-pitched tone—on to the very end of the long poem; and the friends of Sumner remarked that the visit was never repeated. The two men were well-matched in egotism of a kind that often accompanies

greatness. Tennyson undoubtedly had a very high opinion of his own poetry, but he was generous also in praise of the work of other poets.

Honors as well as friendships crowded the last half of the poet's life. Oxford conferred on him the degree of D.C.L. He was invited to assume the Lord Rectorship of Glasgow University, but declined. He was offered a baronetcy by the Queen, but wrote in reply, "I had rather we should remain plain Mr. and Mrs., and that, if it were possible, the title should first be assumed by our son." According to English custom, this could not be. Finally, in his seventy-fifth year, after much persuading, he reluctantly accepted a peerage, saying to his son, "For my own part I shall regret my simple name all my life." His acceptance of the peerage gave great pleasure to the Queen and to the Prime Minister, Mr. Gladstone. It was understood by all as the expression of the desire of the throne to honor letters, in the person of the greatest representative of letters then living. When he took his seat in the House of Lords, he declined to ally himself with either of the great parties. He voted in favor of the extension of the franchise, but the tone of his later poetry indicates a decided increase of the conservative tendency in his thinking.

Tennyson died, October 6, 1892, full of honors and greatly beloved. In his eighty-first year he had written "Crossing the Bar"; and this touching and beautiful poem, which declares his faith and hope, fittingly stands by his own request at the end of the authorized edition of his poems.

II. THE GROWTH OF THE "IDYLLS OF THE KING"

The permanent order of the *Idylls* is as follows:—

Dedication (1862)
The Coming of Arthur (1869)
The Round Table—
Gareth and Lynette (1872)
The Marriage of Geraint (1857) } originally published as one *Idyll.*
Geraint and Enid (1857) }
Balin and Balan (1885)
Merlin and Vivien (1857)
Lancelot and Elaine (1859)
The Holy Grail (1869)
Pelleas and Etarre (1869)
The Last Tournament (1871)
Guinevere (1859)
The Passing of Arthur * (1869)
To the Queen (1873)

The dates given in parentheses are significant. They show that, during the greater part of his life, the poet's imagination was drawn to the Arthurian legends, which he had read as a boy in Malory's book. There is a stretch of fifty years and more between the *Morte d'Arthur* (1834) and the publication of the last of the *Idylls* (1885), and their permanent arrangement in the series of twelve books (1889), as we now have them.

It is not likely that from the very first the poet had in mind a complete series that should constitute an epic of Arthur. But that design had come to him before the publication of *Morte d'Arthur* in 1842; for, in the

* Incorporating, almost without change, *Morte d'Arthur*, which was written in 1834.

introduction, the poet represents it as a fragment of a long epic, the rest of which he had thrown into the fire as being "nothing worth." The 1842 volume also contained the poems *Sir Galahad* and *Sir Lancelot and Queen Guinevere. The Lady of Shalott,* a lyrical treatment of the same material that enters into the *Idyll* of *Lancelot and Elaine* (1859), had appeared in 1832, and was the first product of his interest in Arthurian story.

III. SOURCES OF THE *IDYLLS*

The chief source from which Tennyson drew the material for most of the *Idylls* was the *Morte d'Arthur* of Sir Thomas Malory, printed in 1485 by Caxton, the first English printer,—a book that should be familiar to every reader of Tennyson's "Idylls of the King." The material for the *Idyll* of *Geraint and Enid* he drew from Lady Charlotte Guest's *Mabinogion* (1838), a translation into English of some of the old Welsh legends contained in the *Red Book of Hergerst.*

Little is known of Malory (whose name is also spelled Malorye and Maleor) except that he was a knight, and as a young man served in France with Richard Beauchamp, Earl of Warwick, who for his chivalric ideals was given the romantic title "Father of Courtesy." Malory's book is a compilation and condensation of a great mass of legends about King Arthur and the Round Table Knights,—legends which had been sung and recited for many generations in the courts of princes and the castles of nobles all over Europe. But Malory's book is more than a compilation and condensation. Malory was a poet in spirit, and changed many of the old legends, in order to satisfy his sense for good story-telling, and to make the legends harmonize with the

ideals of his own day, that "noble men may see and learn the noble acts of chivalry, the gentle and virtuous deeds that some knights used in those days by which they came to honour, and how they that were vicious were punished and oft put to shame and rebuke." *

Tennyson for the very same reasons changed, in important particulars, the stories as he found them in Malory's book and elsewhere.

According to the Preface which Caxton wrote for Sir Thomas Malory's book, Malory found the stories that make up his *Morte d'Arthur* in "certain books of French." Among these the chief was, no doubt, Geoffrey of Monmouth's *Historia Regum Brittaniæ,* first written in Latin in 1136, and made into a French version, about the year 1155, by Wace, a Jersey poet, under the title *Roman de Brut.* There was also a French *Roman de Merlin,* and there was *La Queste del Saint Graal,* that Malory used, especially in the first four books of his *Morte d'Arthur.* Tennyson, of course, also knew and used these and other books.

IV. THE ARTHUR STORY

Probably there was a real Arthur, a leader of the Christian Britons against the pagan Saxons and other invading tribes, in the late fifth and early sixth century after Christ. He was able to withstand them for a long time, but in the end the Saxons conquered, and drove the Britons into Wales and Brittany, where legends about Arthur and his exploits grew up, and Arthur soon became a myth. He is first mentioned by Nennius, in the *Historia Britonnum* (Latin, 850 A.D.), some 250

* Caxton's Preface to Malory's *Morte d'Arthur.*

years after the time of his activity, and before the ideals of chivalry had become dominant. In Geoffrey of Monmouth's *Historia Regum Brittaniæ* (1136), Arthur has grown in importance. He is represented as a parallel to Charlemagne, in the role of a world conqueror, who first subdues Rome, exacts tribute from Rome, and is crowned by the Pope. There is a set of legends for Charlemagne that match strangely the legends of Arthur. The longing seems to have been universal in Europe, at the time, for a head of a Christian empire who should rule the whole world in righteousness. When the age of chivalry had come, it was natural that the stories of Arthur should multiply and should take on Christian elements that had not been prominent in them before. Wace (1155), in his *Roman de Brut,* first added the conception of the Christian Round Table to the Arthur story.

And because fellowship in the Round Table would add glory to the tale of any knight, legends of Tristram and of other knights, independent before, were now united with the Arthur legends. About 1196 Walter Map (or Mapes), an archdeacon of Oxford, spiritualized Arthurian story by connecting Arthur with the legend of the Holy Grail. He attributed to King Arthur the same high function as we attribute to our Savior,—the function of a spiritual emperor. Layamon, about 1205, wrote the new and enlarged Arthur story, as told by Wace, into the English of his day under the title *Brut.* The Lancelot story, at first independent of Arthurian legend, was told by Chrestien de Troyes, and the story of *Parsifal* and the *Holy Grail* by Wolfram von Eschenbach. These stories, in England, France, and Germany, embodied the common ideas of Christian chivalry. From many of these legends and stories, Malory drew a picture of

King Arthur that satisfied the longing of Malory's age for the beautiful and the just in government and society; and Tennyson in his turn found the ideal Arthur adaptable to nineteenth century conceptions of beauty and justice and righteousness.

V. THE MEANING OF THE *IDYLLS*

In his Epilogue *To the Queen,* Tennyson hints at the meaning that runs through the series of "Idylls of the King." The work is, he says,

> "an old imperfect tale,
> New-old, and shadowing sense at war with soul."

By "new-old" he means that he will re-tell these old stories as a nineteenth-century poet, and with the best ideals of his own age in full view; that, while retaining the mediæval imagery, he will adapt the legends to the feelings and sentiments of his own generation. He will make them significant and meaningful to people of his own time. The war of sense against soul is eternal; but it has many special phases, and each generation has to engage in the old conflict under new conditions. Some call the conflict of Sense against Soul the war of body against spirit; others, the war of the actual against the ideal; others, the war of the possible against the desirable; others, the war of the imperfect against the perfect; others, the war of inclination against conscience; others still, the war of evil against good. In whatever way it may be phrased, it is a war of what we know to be lower against what we know to be higher. The conflict is in each individual life as it was in Lancelot's; it is likewise in each generation, in the history of each nation, and in the epochs of human advancement. In

each of these latter, the conflict appears in the struggle for better laws and customs, for purer institutions in church, state, school, family. As Mrs. Ritchie, daughter of Thackeray and friend of Tennyson, says, "the *Idylls* mean the history, not of one man, or of one generation, but of a whole cycle, of the faith of a nation failing and falling away into darkness. It is the dream of man coming into practical life and ruined by one sin."

But Tennyson speaks of his story as merely "*shadowing*" the war of sense against soul. He does not wish us to be ready with a moral judgment at every turn of the page. We are to read each *Idyll* for the beauty of the story, for the imagery in which the story is told, and for the music of the verse. And keeping our minds open to all suggestions of spiritual truth and beauty that come unbidden and unsought, we are not to hold to our interpretation as the only one intended by the poet. From the very same lines different readers will take different hints, hints of the beautiful and courageous in conduct, or of the superior and chivalric in manners, or of the loyal and true in statesmanship, or of the admirable in imperfect human nature under trying conditions. Each may find something to fulfill his own theory of what is best in life. Tennyson insists only that each reader believe in the permanence of the beautiful and the true in human nature, and in the everlasting value of ideal integrity as Arthur embodied it, which in defeat is still victorious. "When asked once whether the three queens who accompanied Arthur on his last voyage were Faith, Hope, and Charity, he answered, "They mean that, and they do not. They are three of the noblest of women. They are also the three Graces, but they are much more. I hate to be tied down

to say, 'this means that,' because the thought within the image is much more than any one interpretation.''

In the first *Idyll, The Coming of Arthur,* is pictured the beginning of a spiritual epoch, and the attitude of the world toward the bringer of a new ideal that is hard for humanity to realize in life and conduct. Although Arthur is finally crowned, it is only after fierce war with the banded rulers of various realms of ignorance and sin. Even among his own people there are serious doubts of the authenticity of his high commission. But he is accepted, crowned, and acclaimed king, forms the fellowship of militant Christian knights whom he binds to the service of the ideal by strong vows, and having made the beautiful but less spiritually minded, yet more human, Guinevere his Queen, opens his reign with the glory of high achievement about him, and with the promise of realizing heaven upon the earth.

In the last *Idyll, The Passing of Arthur,* is pictured in gloom the close of the epoch. The ideal has not been established in the world. The knights have fallen away for the most part, and the forces of righteousness are engaged in a great struggle with the forces of evil. In the course of this wild conflict, hidden by thick mists, the two hosts destroy each other; Arthur is desperately wounded, but slays the chief traitor, Modred; and no loyal knight remains except Bedivere. To the eye of sense, through which Bedivere looks, the ideal seems to have failed utterly in this world. To the eye of soul through which the wounded Arthur looks with faith, the divine plan is clearer: a new order of things will take the place of the old, which has served its time; and, in the new order, the same Ideal for which Arthur fought will return to men's hearts, to renew at better advantage the conflict with evil. It is given to no one

epoch to realize in completeness the reign of righteousness, though it is the duty of each to strive toward it. Frail humanity is gifted with the power to see the ideal, but is not adapted to reach it completely in any one epoch. The complete victory is ever postponed from age to age. The glory is in the heroic nature of the conflict for the right at all times.

The first *Idyll* and the last, then, are complementary. The intervening *Idylls* show various phases of the conflict. They answer the question, "How did it happen that the battle for the right in Arthur's epoch apparently failed?" They show a promising kingdom gradually brought to ruin, and the best efforts of an almost divine King slowly but surely foiled, by the insidious working of one sin,—the sin of Guinevere and Lancelot.

In the second *Idyll, Gareth and Lynette,* however, the court is still pure, and all is youth and faith and high resolve and noble achievement. Arthur's knights keep their vows loyally. Gareth, on the small scale of individual achievement, carries out the great purposes of the King both in redressing wrongs, and in revealing to his fellows, and to the class-conscious Lynette, a truer ideal of life. A few more Gareths, and the golden age would have been realized.

In the *Marriage of Geraint,* and in *Geraint and Enid,* appears the first effect of the Queen's sin upon the court. A whisper of the Queen's unfaithfulness breeds in Geraint unjust suspicion of his own wife, "Enid the Fair," "Enid the Good," bringing unhappiness and unnecessary suffering to both, and causing Geraint to neglect his knightly duties to his princedom and to the king. In *Balin and Balan,* the death of the two brothers is the result of their loss of faith in the purity of the Queen. Indications of coming degeneracy in the realm

accompany the spread of the evil rumors. In *Merlin and Vivien,* the story tells how Mage Merlin, who typifies science or intellect, and who up to this time has used his splendid powers in the service of the Ideal as embodied in Arthur, is led away from that service to evil, and to helpless inanity, by the wily Vivien, whose sin is Guinevere's, in a lower and wickeder form.

The *Idylls* that follow continue to bring out the same meaning with greater vividness. In *Lancelot and Elaine,* the innocent Elaine suffers the wreck of her hopes and death itself because of a guilt in others, of which she knows naught. Lancelot himself suffers terrible remorse for this unintended result of his great and guilty passion for the Queen, a passion that "had marred his face and marked it ere his time." Though he might have loved Elaine, loyalty to his false tie rendered him powerless to save her.

A strange but inevitable effect upon religion is seen in the next *Idyll, The Holy Grail.* As faith is undermined by the spread of impurity through society, religion becomes superstition. It no longer means service to the world to the end of practical good; it comes to mean the search for new and vague sensations, for visions and for far-off glimpses of the strange and the miraculous. Arthur, with the true vision, stays at home and does his kingly duty; the knights "follow wandering fires," and forget their practical duties.

In *Pelleas and Etarre,* the prevalent evil has become open crime. The trusting and loyal Pelleas is embittered by the faithlessness of Etarre and the deceit of Gawain. Pelleas is maddened when told by the pure Percivale that the sin through which he suffers is widespread in the realm, and is the result of the great example set at court by Lancelot and Guinevere. The

latter see that the day of doom for them is approaching. In *The Last Tournament*, "The Tournament of the Dead Innocence," there is open ridicule and scorn for the vows of Arthur; the glory of the Round Table has departed; society is given over to evil, Sense triumphs over Soul. Only one is left to declare the faith in the Ideal, and that one is Dagonet, the court fool. The *Idyll* closes with a murder. In *Guinevere*, the storm has broken; the sin of the court is published to the world; the court itself is broken up; the Round Table fellowship is no more, there is civil war, and the realm is on the verge of destruction. The destruction is completed in the final tragedy of the last great battle of the West, about which we are told in *The Passing of Arthur*. So the epoch closes in gloom, and with the temporary defeat of the King's divine purposes; but Arthur does not die. The Ideal which he embodied cannot perish. He passes to a land of healing for a time, and will return to make a more glorious realm in the earth.

VI. THE *IDYLLS* AS A "POEM OF THE YEAR AND THE SOUL"

The *Idylls* are twelve in number. Because they are represented as running through a complete year, and because their background in natural scenery is nicely adjusted by the poet to the successive moods of the soul depicted in the series, they have been called "a poem of the year and the soul." Thus in *The Coming of Arthur* we learn that Arthur was born on the night of the new year; and his marriage takes place "among the flowers in May"—

> "Far shone the fields of May thro' open door;
> The sacred altar blossom'd white with May."

In *Gareth and Lynette,* Gareth leaves home on a Spring morning when

> "The birds made
> Melody on branch, and melody in mid air.
> The damp hill-slopes were quicken'd into green,
> And the live green had kindled into flowers,
> For it was past the time of Easterday."

In the next seven *Idylls* the season is summer; we pass from the mowing season in *Geraint* to the blossom-dust and thunder-storm of *Merlin and Vivien,* and the "full-summer" of *Lancelot and Elaine.* There are late summer storms in *The Holy Grail,* and the vision of the Grail appears on a summer night. In *Pelleas and Etarre* it is the end of summer and early autumn, with the sun beating "like a strong man," and with autumn roses and a mellow moon. *The Last Tournament* mentions yellowing woods, withered leaf, and "autumn-dripping gloom"; and *Guinevere,* the creeping mists of early winter. In *The Passing of Arthur* we have reached the depth of winter, with rolling mists, frozen hills, and ice-incrusted rocks. At the very end "the new sun rose bringing the new year."

VII. THE VERSE OF THE *IDYLLS*

The form in which the *Idylls* are written is blank verse: that is, each line consists of five iambic feet, and the lines do not rhyme. An iambic foot is composed of two syllables, the stress or accent falling upon the second. There is usually a slight pause somewhere in the line, called the cæsural pause. Thus the first line of *The Coming of Arthur,* divided into feet, accented, and with the cæsural pause indicated by a double line, is as follows:

Leod|ogran || the King|of Cam|el iard (yard)

This is the normal line for iambic pentameter. But the beauty of blank verse, as written by great poets like Tennyson, consists in the numerous and varied slight deviations from the normal and the regular, which the poet makes within the line. The small liberties overcome the monotony which a series of lines precisely alike would produce. They retard or quicken the movement according to the action or the thought. They subtly conform idiomatic phraseology to the music within the line, and sentence-structure to the harmony which appears on a larger scale in a series of lines.

Tennyson himself once said, "The English public thinks that blank verse is the easiest thing in the world to write, mere prose cut up into five-foot lines: whereas it is one of the most difficult. In a blank verse line you can have from three up to eight beats;—the varying of the beats, of the construction of the feet, of the emphasis, of the extra-metrical syllables, and of the pauses, helps to make the greatness of blank verse."

The following passage from *The Coming of Arthur* shows how the position of the cæsural pause is changed from line to line:

> Leodogran || the King of Cameliard,
> Had one fair daughter || and none other child;
> And she was fairest of all flesh on earth,
> Guinevere || and in her his one delight.
> For many a petty king || ere Arthur came
> Ruled in this isle || and ever waging war
> Each upon other || wasted all the land.

In the first and the fourth lines, the cæsura is at the close of the second foot; the early pause here having

the effect of throwing emphasis on the proper name, and of giving importance to the character. In the second line, the cæsura is in the middle of the third foot. In the third line there is no pronounced pause at all. In the fifth line, the cæsura is at the close of the third foot; in the sixth line, at the close of the second foot; and in the seventh line, at the middle of the third foot.

In the following, it is in the middle of the very first foot in one line, and in the middle of the fourth foot in the other:

> Stay || till the cloud that settles round his birth
> Hath lifted but a little. || Stay, sweet son.

In the following it is in the middle of the last foot—

> How can ye keep me tether'd to you—Shame.

In the following, instead of the cæsural pause there are two secondary pauses, at the commas—

> Lot's wife, the Queen of Orkney, Bellicent.

Variety is also secured by using both *end-stopt* and *run-on* lines. When there is a pause at the end of a line, it is said to be *end-stopt*. When there is none, the line is said to "run on," or is called a *run-on* line. In the following, all the lines excepting the first and the last but one, are *run-on* lines:

> "But Arthur, looking downward as he pass'd,
> Felt the light of her eyes into his life
> Smite on the sudden, yet rode on, and pitch'd
> His tents beside the forest. Then he drave
> The heathen; after, slew the beast, and fell'd
> The forest, letting in the sun, and made
> Broad pathways for the hunter and the knight,
> And so return'd."

In the normal foot, the accents fall upon the even syllables, but often the odd syllable of a foot will receive the accent instead, as in the first line below; sometimes both syllables will demand an accent; sometimes both refuse it, as in the second line below:

Guine|vere and|in her|his one|delight.
And she|was fair|est of|all flesh|on earth.

Occasionally a foot has three syllables, but the time required to read such a foot does not vary perceptibly from that required by the normal foot. Thus the last foot in each of the following lines:

Travail|and throes|and ag|onies|of the life
To speak|no slan|der, no|nor list|en to it,

The following lines have *six* accents instead of the usual five:

A star|shot: "Lo,"|said Gar|eth, "the|foe falls."
Broke the|strong lance|and roll'd|his ene|my down.

The following line has but four accents and the movement is thus hastened as the sense requires:

Fled like|a glit|tering riv|ulet to|the tarn.

All of the variations pointed out above have the effect of making the music conform more nearly to the image, and to the thought within the image; but seldom does any one of the variations work alone to produce an effect. Many other traits assist these variations to make the beauty of Tennyson's verse. For instance, in the

line last quoted the combinations of short vowels with the liquids (l and r) effect with the numerous unaccented syllables a hastening of the motion; and in the following, which is perfectly imitative of galloping, we note that long vowels, which would delay, are entirely absent:

The sound|of many|a heavily galloping hoof.

IDYLLS OF THE KING

THE COMING OF ARTHUR

LEODOGRAN, the King of Cameliard,
Had one fair daughter, and none other child;
And she was fairest of all flesh on earth,
Guinevere, and in her his one delight.

For many a petty king ere Arthur came
Ruled in this isle, and ever waging war
Each upon other, wasted all the land;
And still from time to time the heathen host
Swarm'd overseas, and harried what was left.
And so there grew great tracts of wilderness,
Wherein the beast was ever more and more,
But man was less and less, till Arthur came.
For first Aurelius lived and fought and died,
And after him King Uther fought and died,
But either fail'd to make the kingdom one.
And after these King Arthur for a space,
And thro' the puissance of his Table Round,
Drew all their petty princedoms under him,
Their king and head, and made a realm, and reign'd.

And thus the land of Cameliard was waste,
Thick with wet woods, and many a beast therein,
And none or few to scare or chase the beast;
So that wild dog, and wolf and boar and bear
Came night and day, and rooted in the fields,

And wallow'd in the gardens of the King.
And ever and anon the wolf would steal
The children and devour, but now and then,
Her own brood lost or dead, lent her fierce teat
To human sucklings; and the children, housed
In her foul den, there at their meat would growl,
And mock their foster-mother on four feet,
Till, straighten'd, they grew up to wolflike men,
Worse than the wolves. And King Leodogran
Groan'd for the Roman legions here again,
And Cæsar's eagle: then his brother king,
Urien, assail'd him: last a heathen horde,
Reddening the sun with smoke and earth with blood,
And on the spike that split the mother's heart
Spitting the child, brake on him, till, amazed,
He knew not whither he should turn for aid.

But—for he heard of Arthur newly crown'd,
Tho' not without an uproar made by those
Who cried, 'He is not Uther's son'—the King
Sent to him, saying, 'Arise, and help us thou!
For here between the man and beast we die.'

And Arthur yet had done no deed of arms,
But heard the call, and came: and Guinevere
Stood by the castle walls to watch him pass;
But since he neither wore on helm or shield
The golden symbol of his kinglihood,
But rode a simple knight among his knights,
And many of these in richer arms than he,
She saw him not, or mark'd not, if she saw,
One among many, tho' his face was bare.

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35. **Cæsar's eagle:** the Roman military standard bearing the image of an eagle.

But Arthur, looking downward as he past,
Felt the light of her eyes into his life
Smite on the sudden, yet rode on, and pitch'd
His tents beside the forest. Then he drave
The heathen; after, slew the beast, and fell'd
The forest, letting in the sun, and made
Broad pathways for the hunter and the knight
And so return'd.

For while he linger'd there,
A doubt that ever smoulder'd in the hearts
Of those great Lords and Barons of his realm
Flash'd forth and into war: for most of these
Colleaguing with a score of petty kings,
Made head against him, crying, 'Who is he
That he should rule us? who hath proven him
King Uther's son? for lo! we look at him,
And find nor face nor bearing, limbs nor voice,
Are like to those of Uther whom we knew.
This is the son of Gorloïs, not the King;
This is the son of Anton, not the King.'

And Arthur, passing thence to battle, felt
Travail, and throes and agonies of the life,
Desiring to be join'd with Guinevere;
And thinking as he rode, 'Her father said
That there between the man and beast they die.
Shall I not lift her from this land of beasts
Up to my throne, and side by side with me?
What happiness to reign a lonely king,
Vext—O ye stars that shudder over me,
O earth that soundest hollow under me,

58. **drave the heathen:** Arthur's first war with the Saxon invaders of Britain.

Vext with waste dreams? for saving I be join'd
To her that is the fairest under heaven,
I seem as nothing in the mighty world,
And cannot will my will, nor work my work
Wholly, nor make myself in mine own realm
Victor and lord. But were I join'd with her,
Then might we live together as one life,
And reigning with one will in everything
Have power on this dark land to lighten it,
And power on this dead world to make it live.'

Thereafter—as he speaks who tells the tale—
When Arthur reach'd a field-of-battle bright
With pitch'd pavilions of his foe, the world
Was all so clear about him, that he saw
The smallest rock far on the faintest hill,
And even in high day the morning star.
So when the King had set his banner broad,
At once from either side, with trumpet-blast,
And shouts, and clarions shrilling unto blood,
The long-lanced battle let their horses run.
And now the Barons and the kings prevail'd,
And now the King, as here and there that war
Went swaying; but the Powers who walk the world
Made lightnings and great thunders over him,
And dazed all eyes, till Arthur by main might,
And mightier of his hands with every blow,
And leading all his knighthood threw the kings
Carádos, Urien, Cradlemont of Wales,
Claudius, and Clariance of Northumberland,
The King Brandagoras of Latangor,
With Anguisant of Erin, Morganore,

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103. **battle:** in the old chivalric sense of "cavalry."

And Lot of Orkney. Then, before a voice
As dreadful as the shout of one who sees
To one who sins, and deems himself alone
And all the world asleep, they swerved and brake
Flying, and Arthur call'd to stay the brands
That hack'd among the flyers, 'Ho! they yield!'
So like a painted battle the war stood
Silenced, the living quiet as the dead,
And in the heart of Arthur joy was lord.
He laugh'd upon his warrior whom he loved
And honour'd most. 'Thou dost not doubt me King,
So well thine arm hath wrought for me to-day.'
'Sir and my liege,' he cried, 'the fire of God
Descends upon thee in the battle-field:
I know thee for my King!' Whereat the two,
For each had warded either in the fight,
Sware on the field of death a deathless love.
And Arthur said, 'Man's word is God in man:
Let chance what will, I trust thee to the death.'

Then quickly from the foughten field he sent
Ulfius, and Brastias, and Bedivere,
His new-made knights, to King Leodogran,
Saying, 'If I in aught have served thee well,
Give me thy daughter Guinevere to wife.'

Whom when he heard, Leodogran in heart
Debating—'How should I that am a king,
However much he holp me at my need,

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115. **Lot of Orkney.** The Orkney islands are north of Scotland.

124. **his warrior, etc.:** *Lancelot;* Cf. 447.

129. **"I know thee for my King."** Lancelot's allegiance springs from inner intuitive conviction.

Give my one daughter saving to a king,
And a king's son?'—lifted his voice, and called
A hoary man, his chamberlain, to whom
He trusted all things, and of him required
His counsel: 'Knowest thou aught of Arthur's birth?'

Then spake the hoary chamberlain and said,
'Sir King, there be but two old men that know:
And each is twice as old as I; and one
Is Merlin, the wise man that ever served
King Uther thro' his magic art; and one
Is Merlin's master (so they call him) Bleys,
Who taught him magic; but the scholar ran
Before the master, and so far, that Bleys
Laid magic by, and sat him down, and wrote
All things and whatsoever Merlin did
In one great annal-book, where after-years
Will learn the secret of our Arthur's birth.'

To whom the King Leodogran replied,
'O friend, had I been holpen half as well
By this King Arthur as by thee to-day,
Then beast and man had had their share of me:
But summon here before us yet once more
Ulfius, and Brastias, and Bedivere.'

Then, when they came before him, the King said,
'I have seen the cuckoo chased by lesser fowl,
And reason in the chase: but wherefore now
Do these your lords stir up the heat of war,
Some calling Arthur born of Gorloïs,
Others of Anton? Tell me, ye yourselves,
Hold ye this Arthur for King Uther's son?'

160–162. The meaning is that the Chamberlain's information is without value.

And Ulfius and Brastias answer'd, 'Ay.'
Then Bedivere, the first of all his knights
Knighted by Arthur at his crowning, spake—
For bold in heart and act and word was he,
Whenever slander breathed against the King—

'Sir, there be many rumours on this head:
For there be those who hate him in their hearts,
Call him baseborn, and since his ways are sweet,
And theirs are bestial, hold him less than man:
And there be those who deem him more than man:
And dream he dropt from heaven: but my belief
In all this matter—so ye care to learn—
Sir, for ye know that in King Uther's time
The prince and warrior Gorloïs, he that held
Tintagil castle by the Cornish sea,
Was wedded with a winsome wife, Ygerne:
And daughters had she borne him,—one whereof,
Lot's wife, the Queen of Orkney, Bellicent,
Hath ever like a loyal sister cleaved
To Arthur,—but a son she had not borne.
And Uther cast upon her eyes of love:
But she, a stainless wife to Gorloïs,
So loathed the bright dishonour of his love,
That Gorloïs and King Uther went to war:
And overthrown was Gorloïs and slain.
Then Uther in his wrath and heat besieged
Ygerne within Tintagil, where her men,
Seeing the mighty swarm about their walls,
Left her and fled, and Uther enter'd in,
And there was none to call to but himself.
So, compass'd by the power of the King,
Enforced she was to wed him in her tears,
And with a shameful swiftness: afterward,
Not many moons, King Uther died himself,

Moaning and wailing for an heir to rule
After him, lest the realm should go to wrack.
And that same night, the night of the new year,
By reason of the bitterness and grief
That vext his mother, and all before his time
Was Arthur born, and all as soon as born
Deliver'd at a secret postern-gate
To Merlin, to be holden far apart
Until his hour should come; because the lords
Of that fierce day were as the lords of this,
Wild beasts, and surely would have torn the child
Piecemeal among them, had they known; for each
But sought to rule for his own self and hand,
And many hated Uther for the sake
Of Gorloïs. Wherefore Merlin took the child,
And gave him to Sir Anton, an old knight
And ancient friend of Uther; and his wife
Nursed the young prince, and rear'd him with her own;
And no man knew. And ever since the lords
Have foughten like wild beasts among themselves,
So that the realm has gone to wrack; but now,
This year, when Merlin (for his hour had come)
Brought Arthur forth, and set him in the hall,
Proclaiming, "Here is Uther's heir, your king,"
A hundred voices cried, "Away with him!
No king of ours! a son of Gorloïs he,
Or else the child of Anton, and no king,
Or else baseborn." Yet Merlin thro' his craft,
And while the people clamour'd for a king,
Had Arthur crown'd; but after, the great lords
Banded, and so brake out in open war.'

Then while the King debated with himself
If Arthur were the child of shamefulness

Or born the son of Gorloïs, after death,
Or Uther's son, and born before his time,
Or whether there were truth in anything
Said by these three, there came to Cameliard,
With Gawain and young Modred, her two sons,
Lot's wife, the Queen of Orkney, Bellicent;
Whom as he could, not as he would, the King
Made feast for, saying, as they sat at meat,

'A doubtful throne is ice on summer seas.
Ye come from Arthur's court. Victor his men
Report him! Yea, but ye—think ye this king—
So many those that hate him, and so strong,
So few his knights, however brave they be—
Hath body enow to hold his foemen down?'

'O King,' she cried, 'and I will tell thee: few,
Few, but all brave, all of one mind with him;
For I was near him when the savage yells
Of Uther's peerage died, and Arthur sat
Crowned on the daïs, and his warriors cried,
"Be thou the king, and we will work thy will
Who love thee." Then the King in low deep tones,
And simple words of great authority,
Bound them by so strait vows to his own self,
That when they rose, knighted from kneeling, some
Were pale as at the passing of a ghost,
Some flush'd, and others dazed, as one who wakes
Half-blinded at the coming of a light.

'But when he spake and cheer'd his Table Round
With large, divine, and comfortable words,
Beyond my tongue to tell thee—I beheld

255. **Savage yells.** Cf. 230–236.
267. **comfortable:** able to comfort.

From eye to eye thro' all their Order flash
A momentary likeness of the King:
And ere it left their faces, thro' the cross
And those around it and the Crucified,
Down from the casement over Arthur, smote
Flame-colour, vert and azure, in three rays,
One falling upon each of three fair queens,
Who stood in silence near his throne, the friends
Of Arthur, gazing on him, tall, with bright
Sweet faces, who will help him at his need.

'And there I saw mage Merlin, whose vast wit
And hundred winters are but as the hands
Of loyal vassals toiling for their liege.

'And near him stood the Lady of the Lake,
Who knows a subtler magic than his own—
Clothed in white samite, mystic, wonderful.
She gave the King his huge cross-hilted sword,
Whereby to drive the heathen out: a mist
Of incense curl'd about her, and her face
Wellnigh was hidden in the minster gloom;
But there was heard among the holy hymns
A voice as of the waters, for she dwells
Down in a deep; calm, whatsoever storms
May shake the world, and when the surface rolls,
Hath power to walk the waters like our Lord.

'There likewise I beheld Excalibur
Before him at his crowning borne, the sword
That rose from out the bosom of the lake,
And Arthur row'd across and took it—rich
With jewels, elfin Urim, on the hilt,

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298. elfin Urim: precious stones with mysterious power of enchantment.

Bewildering heart and eye—the blade so bright
That men are blinded by it—on one side,
Graven in the oldest tongue of all this world,
"Take me," but turn the blade and ye shall see,
And written in the speech ye speak yourself,
"Cast me away!" And sad was Arthur's face
Taking it, but old Merlin counsell'd him,
"Take thou and strike! the time to cast away
Is yet far-off." So this great brand the king
Took, and by this will beat his foemen down.'

Thereat Leodogran rejoiced, but thought
To sift his doubtings to the last, and ask'd,
Fixing full eyes of question on her face,
'The swallow and the swift are near akin,
But thou art closer to this noble prince,
Being his own dear sister;' and she said,
'Daughter of Gorloïs and Ygerne am I;'
'And therefore Arthur's sister?' ask'd the King.
She answer'd, 'These be secret things,' and sign'd
To those two sons to pass, and let them be.
And Gawain went, and breaking into song
Sprang out, and follow'd by his flying hair
Ran like a colt, and leapt at all he saw:
But Modred laid his ear beside the doors,
And there half-heard; the same that afterward
Struck for the throne, and striking found his doom.

And then the Queen made answer, 'What know I?
For dark my mother was in eyes and hair,
And dark in hair and eyes am I; and dark
Was Gorloïs, yea and dark was Uther too,
Wellnigh to blackness; but this King is fair
Beyond the race of Britons and of men.
Moreover, always in my mind I hear

A cry from out the dawning of my life,
A mother weeping, and I hear her say,
"O that ye had some brother, pretty one,
To guard thee on the rough ways of the world." '

'Ay,' said the King, 'and hear ye such a cry?
But when did Arthur chance upon thee first?'

'O King!' she cried, 'and I will tell thee true:
He found me first when yet a little maid:
Beaten had I been for a little fault
Whereof I was not guilty; and out I ran
And flung myself down on a bank of heath,
And hated this fair world and all therein,
And wept, and wish'd that I were dead; and he—
I know not whether of himself he came,
Or brought by Merlin, who, they say, can walk
Unseen at pleasure—he was at my side,
And spake sweet words, and comforted my heart,
And dried my tears, being a child with me.
And many a time he came, and evermore
As I grew greater grew with me; and sad
At times he seem'd, and sad with him was I,
Stern too at times, and then I loved him not,
But sweet again, and then I loved him well.
And now of late I see him less and less,
But those first days had golden hours for me,
For then I surely thought he would be king.

'But let me tell thee now another tale:
For Bleys, our Merlin's master, as they say,
Died but of late, and sent his cry to me,
To hear him speak before he left his life.
Shrunk like a fairy changeling lay the mage;
And when I enter'd told me that himself

And Merlin ever served about the King,
Uther, before he died; and on the night
When Uther in Tintagil past away
Moaning and wailing for an heir, the two
Left the still King, and passing forth to breathe,
Then from the castle gateway by the chasm
Descending thro' the dismal night—a night
In which the bounds of heaven and earth were lost—
Beheld, so high upon the dreary deeps
It seem'd in heaven, a ship, the shape thereof
A dragon wing'd, and all from stem to stern
Bright with a shining people on the decks,
And gone as soon as seen. And then the two
Dropt to the cove, and watch'd the great sea fall,
Wave after wave, each mightier than the last,
Till last, a ninth one, gathering half the deep
And full of voices, slowly rose and plunged
Roaring, and all the wave was in a flame:
And down the wave and in the flame was borne
A naked babe, and rode to Merlin's feet,
Who stoopt and caught the babe, and cried "The King!
Here is an heir for Uther!" And the fringe
Of that great breaker, sweeping up the strand,
Lash'd at the wizard as he spake the word,
And all at once all round him rose in fire,
So that the child and he were clothed in fire.
And presently thereafter follow'd calm,
Free sky and stars: "And this same child," he said,
"Is he who reigns; nor could I part in peace
Till this were told." And saying this the seer
Went thro' the strait and dreadful pass of death,
Nor ever to be question'd any more

394. **dreadful:** full of things awaking dread.

Save on the further side; but when I met
Merlin, and ask'd him if these things were truth—
The shining dragon and the naked child
Descending in the glory of the seas—
He laugh'd as is his wont, and answer'd me
In riddling triplets of old time, and said:

'"Rain, rain, and sun! a rainbow in the sky!
A young man will be wiser by and by;
An old man's wit may wander ere he die.
Rain, rain, and sun! a rainbow on the lea!
And truth is this to me, and that to thee;
And truth or clothed or naked let it be.
Rain, sun, and rain! and the free blossom blows
Sun, rain, and sun! and where is he who knows?
From the great deep to the great deep he goes."

'So Merlin riddling anger'd me; but thou
Fear not to give this King thine only child,
Guinevere: so great bards of him will sing
Hereafter; and dark sayings from of old
Ranging and ringing thro' the minds of men,
And echo'd by old folk beside their fires
For comfort after their wage-work is done,
Speak of the King; and Merlin in our time
Hath spoken also, not in jest, and sworn
Tho' men may wound him that he will not die,
But pass, again to come; and then or now
Utterly smite the heathen underfoot,
Till these and all men hail him for their king.'

She spake and King Leodogran rejoiced,
But musing 'Shall I answer yea or nay?'
Doubted, and drowsed, nodded and slept, and saw,
Dreaming, a slope of land that ever grew,

Field after field, up to a height, the peak
Haze-hidden, and thereon a phantom king,
Now looming, and now lost; and on the slope
The sword rose, the hind fell, the herd was driven,
Fire glimpsed; and all the land from roof and rick,
In drifts of smoke before a rolling wind,
Stream'd to the peak, and mingled with the haze
And made it thicker; while the phantom king
Sent out at times a voice; and here or there
Stood one who pointed toward the voice, the rest
Slew on and burnt, crying, 'No king of ours,
No son of Uther, and no king of ours;'
Till with a wink his dream was changed, the haze
Descended, and the solid earth became
As nothing, but the King stood out in heaven,
Crown'd. And Leodogran awoke, and sent
Ulfius, and Brastias and Bedivere,
Back to the court of Arthur answering yea.

Then Arthur charged his warrior whom he loved
And honour'd most, Sir Lancelot, to ride forth
And bring the Queen;—and watch'd him from the gates:
And Lancelot past away among the flowers,
(For then was latter April) and return'd
Among the flowers, in May, with Guinevere.
To whom arrived, by Dubric the high saint,
Chief of the church in Britain, and before
The stateliest of her altar-shrines, the King
That morn was married, while in stainless white,
The fair beginners of a nobler time,
And glorying in their vows and him, his knights
Stood round him, and rejoicing in his joy.
Far shone the fields of May thro' open door,
The sacred altar blossom'd white with May,

The Sun of May descended on their King,
They gazed on all earth's beauty in their Queen,
Roll'd incense, and there past along the hymns
A voice as of the waters, while the two
Sware at the shrine of Christ a deathless love:
And Arthur said, 'Behold, thy doom is mine.
Let chance what will, I love thee to the death!'
To whom the Queen replied with drooping eyes,
'King and my lord, I love thee to the death!'
And holy Dubric spread his hands and spake,
'Reign ye, and live and love, and make the world
Other, and may thy Queen be one with thee,
And all this Order of thy Table Round
Fulfil the boundless purpose of their King!'

So Dubric said; but when they left the shrine
Great Lords from Rome before the portal stood,
In scornful stillness gazing as they past;
Then while they paced a city all on fire
With sun and cloth of gold, the trumpets blew,
And Arthur's knighthood sang before the King:—

'Blow trumpet, for the world is white with May;
Blow trumpet, the long night hath roll'd away!
Blow thro' the living world—"Let the King reign."

'Shall Rome or Heathen rule in Arthur's realm?
Flash brand and lance, fall battleaxe upon helm,
Fall battleaxe, and flash brand! Let the King reign.

'Strike for the King and live! his knights have heard
That God hath told the King a secret word.
Fall battleaxe and flash brand! Let the King reign.

488. secret word: a revelation from heaven to Arthur's heart giving sanction to his high purpose.

'Blow trumpet! he will lift us from the dust.
Blow trumpet! live the strength and die the lust!
Clang battleaxe, and clash brand! Let the King reign.

'Strike for the King and die! and if thou diest,
The King is King, and ever wills the highest.
Clang battleaxe, and clash brand! Let the King reign.

'Blow, for our Sun is mighty in his May!
Blow, for our Sun is mightier day by day!
Clang battleaxe, and clash brand! Let the King reign.

'The King will follow Christ, and we the King
In whom high God hath breathed a secret thing.
Fall battleaxe, and flash brand! Let the King reign.'

So sang the knighthood, moving to their hall.
There at the banquet those great Lords from Rome,
The slowly-fading mistress of the world,
Strode in, and claim'd their tribute as of yore.
But Arthur spake, 'Behold, for these have sworn
To wage my wars, and worship me their King;
The old order changeth, yielding place to new;
And we that fight for our fair father Christ,
Seeing that ye be grown too weak and old
To drive the heathen from your Roman wall,
No tribute will we pay:' so those great lords
Drew back in wrath, and Arthur strove with Rome.

And Arthur and his knighthood for a space
Were all one will, and thro' that strength the King
Drew in the petty princedoms under him,
Fought, and in twelve great battles overcame
The heathen hordes, and made a realm and reign'd.

GARETH AND LYNETTE

The last tall son of Lot and Bellicent,
And tallest, Gareth, in a showerful spring
Stared at the spate. A slender-shafted Pine
Lost footing, fell, and so was whirl'd away.
'How he went down,' said Gareth, 'as a false knight
Or evil king before my lance if lance
Were mine to use—O senseless cataract,
Bearing all down in thy precipitancy—
And yet thou art but swollen with cold snows
And mine is living blood: thou dost His will,
The Maker's, and not knowest, and I that know,
Have strength and wit, in my good mother's hall
Linger with vacillating obedience,
Prison'd, and kept and coax'd and whistled to—
Since the good mother holds me still a child!
Good mother is bad mother unto me!
A worse were better; yet no worse would I.
Heaven yield her for it, but in me put force
To weary her ears with one continuous prayer,
Until she let me fly discaged to sweep
In ever-highering eagle-circles up
To the great Sun of Glory, and thence swoop
Down upon all things base, and dash them dead,
A knight of Arthur, working out his will,
To cleanse the world. Why, Gawain, when he came
With Modred hither in the summer-time,

18. **yield**: reward or bless.

Ask'd me to tilt with him, the proven knight.
Modred for want of worthier was the judge.
Then I so shook him in the saddle, he said,
"Thou hast half prevail'd against me," said so—he—
Tho' Modred biting his thin lips was mute,
For he is alway sullen: what care I?'

And Gareth went, and hovering round her chair
Ask'd, 'Mother, tho' ye count me still the child,
Sweet mother, do ye love the child?' She laugh'd,
'Thou art but a wild-goose to question it.'
'Then, mother, and ye love the child,' he said,
'Being a goose and rather tame than wild,
Hear the child's story.' 'Yea, my well-beloved,
An 'twere but of the goose and golden eggs.'

And Gareth answer'd her with kindling eyes,
'Nay, nay, good mother, but this egg of mine
Was finer gold than any goose can lay;
For this an Eagle, a royal Eagle, laid
Almost beyond eye-reach, on such a palm
As glitters gilded in thy Book of Hours.
And there was ever haunting round the palm
A lusty youth, but poor, who often saw
The splendour sparkling from aloft, and thought
"An I could climb and lay my hand upon it,
Then were I wealthier than a leash of kings."
But ever when he reach'd a hand to climb,
One that had loved him from his childhood, caught
And stay'd him, "Climb not lest thou break thy neck,
I charge thee by my love," and so the boy,

46. **Book of Hours**: prayer-book with marginal adornments and pictures.
50. **an**: "if" in Middle English.

Sweet mother, neither clomb, nor brake his neck,
And brake his very heart in pining for it,
And past away.'

To whom the mother said,
'True love, sweet son, had risk'd himself and climb'd,
And handed down the golden treasure to him.'

And Gareth answer'd her with kindling eyes,
'Gold? said I gold?—ay then, why he, or she,
Or whosoe'er it was, or half the world
Had ventured—*had* the thing I spake of been
Mere gold—but this was all of that true steel,
Whereof they forged the brand Excalibur,
And lightnings play'd about it in the storm,
And all the little fowl were flurried at it,
And there were cries and clashings in the nest,
That sent him from his senses: let me go.'

Then Bellicent bemoan'd herself and said,
'Hast thou no pity upon my loneliness?
Lo, where thy father Lot beside the hearth
Lies like a log, and all but smoulder'd out!
For ever since when traitor to the King
He fought against him in the Barons' war,
And Arthur gave him back his territory,
His age hath slowly droopt, and now lies there
A yet-warm corpse, and yet unburiable,
No more; nor sees, nor hears, nor speaks, nor knows.
And both thy brethren are in Arthur's hall,
Albeit neither loved with that full love
I feel for thee, nor worthy such a love:
Stay therefore thou; red berries charm the bird,
And thee, mine innocent, the jousts, the wars,
Who never knewest finger-ache, nor pang

Of wrench'd or broken limb—an often chance
In those brain-stunning shocks, and tourney-falls,
Frights to my heart; but stay: follow the deer
By these tall firs and our fast-falling burns;
So make thy manhood mightier day by day;
Sweet is the chase: and I will seek thee out
Some comfortable bride and fair, to grace
Thy climbing life, and cherish my prone year,
Till falling into Lot's forgetfulness
I know not thee, myself, nor anything.
Stay, my best son! ye are yet more boy than man.'

Then Gareth, 'An ye hold me yet for child,
Hear yet once more the story of the child.
For, mother, there was once a King, like ours.
The prince his heir, when tall and marriageable,
Ask'd for a bride; and thereupon the King
Set two before him. One was fair, strong, arm'd—
But to be won by force—and many men
Desired her; one, good lack, no man desired.
And these were the conditions of the King:
That save he won the first by force, he needs
Must wed that other, whom no man desired,
A red-faced bride who knew herself so vile,
That evermore she long'd to hide herself,
Nor fronted man or woman, eye to eye—
Yea—some she cleaved to, but they died of her.
And one—they call'd her Fame; and one,—O mother,
How can ye keep me tether'd to you—Shame.
Man am I grown, a man's work must I do.
Follow the deer? follow the Christ, the King,
Live pure, speak true, right wrong, follow the King—
Else, wherefore born?'

94. **prone**: declining.

To whom the mother said,
'Sweet son, for there be many who deem him not,
Or will not deem him, wholly proven King—
Albeit in mine own heart I knew him King,
When I was frequent with him in my youth,
And heard him Kingly speak, and doubted him
No more than he, himself; but felt him mine,
Of closest kin to me: yet—wilt thou leave
Thine easeful biding here, and risk thine all,
Life, limbs, for one that is not proven King?
Stay, till the cloud that settles round his birth
Hath lifted but a little. Stay, sweet son.'

And Gareth answer'd quickly, 'Not an hour,
So that ye yield me—I will walk thro' fire,
Mother, to gain it—your full leave to go.
Not proven, who swept the dust of ruin'd Rome
From off the threshold of the realm, and crush'd
The Idolaters, and made the people free?
Who should be King save him who makes us free?

So when the Queen, who long had sought in vain
To break him from the intent to which he grew,
Found her son's will unwaveringly one,
She answer'd craftily, 'Will ye walk thro' fire?
Who walks thro' fire will hardly heed the smoke.
Ay, go then, an ye must: only one proof,
Before thou ask the King to make thee knight,
Of thine obedience and thy love to me,
Thy mother,—I demand.'

And Gareth cried,
'A hard one, or a hundred, so I go.
Nay—quick! the proof to prove me to the quick!'

But slowly spake the mother looking at him,
'Prince, thou shalt go disguised to Arthur's hall,
And hire thyself to serve for meats and drinks
Among the scullions and the kitchen-knaves,
And those that hand the dish across the bar.
Nor shalt thou tell thy name to any one.
And thou shalt serve a twelvemonth and a day.'

For so the Queen believed that when her son
Beheld his only way to glory lead
Low down thro' villain kitchen-vassalage,
Her own true Gareth was too princely-proud
To pass thereby; so should he rest with her,
Closed in her castle from the sound of arms.

Silent awhile was Gareth, then replied,
'The thrall in person may be free in soul,
And I shall see the jousts. Thy son am I,
And since thou art my mother, must obey.
I therefore yield me freely to thy will;
For hence will I, disguised, and hire myself
To serve with scullions and with kitchen-knaves;
Nor tell my name to any—no, not the King.'

Gareth awhile linger'd. The mother's eye
Full of the wistful fear that he would go,
And turning toward him wheresoe'er he turn'd,
Perplext his outward purpose, till an hour,
When waken'd by the wind which with full voice
Swept bellowing thro' the darkness on to dawn,
He rose, and out of slumber calling two
That still had tended on him from his birth,
Before the wakeful mother heard him, went.

157. **villain**: in its original feudal meaning, servile.

The three were clad like tillers of the soil.
Southward they set their faces. The birds made
Melody on branch, and melody in mid air.
The damp hill-slopes were quicken'd into green,
And the live green had kindled into flowers,
For it was past the time of Easterday.

So, when their feet were planted on the plain
That broaden'd toward the base of Camelot,
Far off they saw the silver-misty morn
Rolling her smoke about the Royal mount,
That rose between the forest and the field.
At times the summit of the high city flash'd;
At times the spires and turrets half-way down
Prick'd thro' the mist; at times the great gate shone
Only, that open'd on the field below:
Anon, the whole fair city had disappear'd.

Then those who went with Gareth were amazed,
One crying, 'Let us go no further, lord.
Here is a city of Enchanters, built
By fairy Kings.' The second echo'd him,
'Lord, we have heard from our wise man at home
To Northward, that this King is not the King,
But only changeling out of Fairyland,
Who drave the heathen hence by sorcery
And Merlin's glamour.' Then the first again,
'Lord, there is no such city anywhere,
But all a vision.'

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185. **Camelot:** Arthur's capital, located in Hampshire at o
near Winchester; or at Cærleon-on-Usk in Monmouthshire, Wales
or in the parish of Queen Camel in Somersetshire.

199. **To Northward.** The Orkneys are north of Scotland.

Gareth answer'd them
With laughter, swearing he had glamour enow
In his own blood, his princedom, youth and hopes,
To plunge old Merlin in the Arabian sea;
So push'd them all unwilling toward the gate.
And there was no gate like it under heaven.
For barefoot on the keystone, which was lined
And rippled like an ever-fleeting wave,
The Lady of the Lake stood: all her dress
Wept from her sides as water flowing away;
But like the cross her great and goodly arms
Stretch'd under all the cornice and upheld:
And drops of water fell from either hand;
And down from one a sword was hung, from one
A censer, either worn with wind and storm;
And o'er her breast floated the sacred fish;
And in the space to left of her, and right,
Were Arthur's wars in weird devices done,
New things and old co-twisted, as if Time
Were nothing, so inveterately, that men
Were giddy gazing there; and over all
High on the top were those three Queens, the friends
Of Arthur, who should help him at his need.

Then those with Gareth for so long a space
Stared at the figures, that at last it seem'd
The dragon-boughts and elvish emblemings
Began to move, seethe, twine and curl: they call'd
To Gareth, 'Lord, the gateway is alive.'

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219. **the sacred fish.** The fish was adopted by the early church as its symbol, because the Greek word for fish (ΙΧΘΥΣ), is made up of the initial letters of the name and titles of Christ: Ἰησοῦς Χριστὸς Θεοῦ Υἱὸς Σωτήρ, Jesus Christ, God's Son, Saviour.

And Gareth likewise on them fixt his eyes
So long, that ev'n to him they seem'd to move.
Out of the city a blast of music peal'd.
Back from the gate started the three, to whom
From out thereunder came an ancient man,
Long-bearded, saying, 'Who be ye, my sons?'

Then Gareth, 'We be tillers of the soil,
Who leaving share in furrow come to see
The glories of our King: but these, my men,
(Your city moved so weirdly in the mist)
Doubt if the King be King at all, or come
From Fairyland; and whether this be built
By magic, and by fairy Kings and Queens:
Or whether there be any city at all,
Or all a vision: and this music now
Hath scared them both, but tell thou these the truth.

Then that old Seer made answer playing on his
And saying, 'Son, I have seen the good ship sail
Keel upward, and mast downward, in the heavens.
And solid turrets topsy-turvy in air:
And here is truth; but an it please thee not,
Take thou the truth as thou hast told it me.
For truly as thou sayest, a Fairy King
And Fairy Queens have built the city, son;
They came from out a sacred mountain-cleft
Toward the sunrise, each with harp in hand,
And built it to the music of their harps.
And, as thou sayest, it is enchanted, son,
For there is nothing in it as it seems
Saving the King; tho' some there be that hold

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236. **an ancient man:** Merlin.
250. **Keel upward,** etc.: a mirage.

The King a shadow, and the city real:
Yet take thou heed of him, for, so thou pass
Beneath this archway, then wilt thou become
A thrall to his enchantments, for the King
Will bind thee by such vows, as is a shame
A man should not be bound by, yet the which
No man can keep; but, so thou dread to swear,
Pass not beneath this gateway, but abide
Without, among the cattle of the field.
For an ye heard a music, like enow
They are building still, seeing the city is built
To music, therefore never built at all,
And therefore built for ever.'

Gareth spake,
Anger'd, 'Old Master, reverence thine own beard
That looks as white as utter truth, and seems
Wellnigh as long as thou art statured tall!
Why mockest thou the stranger that hath been
To thee fair-spoken?'

But the Seer replied,
'Know ye not then the Riddling of the Bards?
"Confusion, and illusion, and relation,
Elusion, and occasion, and evasion"?
I mock thee not but as thou mockest me,
And all that see thee, for thou art not who
Thou seemest, but I know thee who thou art.
And now thou goest up to mock the King,
Who cannot brook the shadow of any lie.'

Unmockingly the mocker ending here
Turn'd to the right, and past along the plain;

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275. **Anger'd.** Gareth fails to understand the allegory; thinks the old man is quibbling and mocking.

Whom Gareth looking after said, 'My men,
Our one white lie sits like a little ghost
Here on the threshold of our enterprise.
Let love be blamed for it, not she, nor I:
Well, we will make amends.'

With all good cheer
He spake and laugh'd, then enter'd with his twain
Camelot, a city of shadowy palaces
And stately, rich in emblem and the work
Of ancient kings who did their days in stone;
Which Merlin's hand, the Mage at Arthur's court
Knowing all arts, had touch'd, and everywhere
At Arthur's ordinance, tipt with lessening peak
And pinnacle, and had made it spire to heaven.
And ever and anon a knight would pass
Outward, or inward to the hall: his arms
Clash'd; and the sound was good to Gareth's ear.
And out of bower and casement shyly glanced
Eyes of pure women, wholesome stars of love;
And all about a healthful people stept
As in the presence of a gracious king.

Then into hall Gareth ascending heard
A voice, the voice of Arthur, and beheld
Far over heads in that long-vaulted hall
The splendour of the presence of the King
Thron'd, and delivering doom—and look'd no more—
But felt his young heart hammering in his ears,
And thought, 'For this half-shadow of a lie
The truthful King will doom me when I speak.'
Yet pressing on, tho' all in fear to find

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298. **did their days:** carved their deeds.
314. **doom:** royal justice.

Sir Gawain or Sir Modred, saw nor one
Nor other, but in all the listening eyes
Of those tall knights, that ranged about the throne,
Clear honour shining like the dewy star
Of dawn, and faith in their great King, with pure
Affection, and the light of victory,
And glory gain'd, and evermore to gain.

Then came a widow crying to the King,
'A boon, Sir King! Thy father, Uther, reft
From my dear lord a field with violence:
For howsoe'er at first he proffer'd gold,
Yet, for the field was pleasant in our eyes,
We yielded not; and then he reft us of it
Perforce, and left us neither gold nor field.'

Said Arthur, 'Whether would ye? gold or field?'
To whom the woman weeping, 'Nay, my lord,
The field was pleasant in my husband's eye.'

And Arthur, 'Have thy pleasant field again,
And thrice the gold for Uther's use thereof,
According to the years. No boon is here,
But justice, so thy say be proven true.
Accursed, who from the wrongs his father did
Would shape himself a right!'

And while she past,
Came yet another widow crying to him,
'A boon, Sir King! Thine enemy, King, am I.
With thine own hand thou slewest my dear lord,
A knight of Uther in the Barons' war,
When Lot and many another rose and fought
Against thee, saying thou wert basely born.
I held with these, and loathe to ask thee aught.

Yet lo! my husband's brother had my son
Thrall'd in his castle, and hath starved him dead;
And standeth seized of that inheritance
Which thou that slewest the sire hast left the son.
So tho' I scarce can ask it thee for hate,
Grant me some knight to do the battle for me,
Kill the foul thief, and wreak me for my son.'

Then strode a good knight forward, crying to him
'A boon, Sir King! I am her kinsman, I.
Give me to right her wrong, and slay the man.'

Then came Sir Kay, the seneschal, and cried,
'A boon, Sir King! ev'n that thou grant her none,
This railer, that hath mock'd thee in full hall—
None; or the wholesome boon of gyve and gag.'

But Arthur, 'We sit King, to help the wrong'd
Thro' all our realm. The woman loves her lord.
Peace to thee, woman, with thy loves and hates!
The kings of old had doom'd thee to the flames,
Aurelius Emrys would have scourged thee dead,
And Uther slit thy tongue: but get thee hence—
Lest that rough humour of the kings of old
Return upon me! Thou that art her kin,
Go likewise; lay him low and slay him not,
But bring him here, that I may judge the right,
According to the justice of the King:
Then, be he guilty, by that deathless King
Who lived and died for men, the man shall die.'

Then came in hall the messenger of Mark,
A name of evil savour in the land,

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351. **seized of:** possessed of.
355. **wreak me:** avenge me.

The Cornish king. In either hand he bore
What dazzled all, and shone far-off as shines
A field of charlock in the sudden sun
Between two showers, a cloth of palest gold,
Which down he laid before the throne, and knelt,
Delivering, that his lord, the vassal king,
Was ev'n upon his way to Camelot;
For having heard that Arthur of his grace
Had made his goodly cousin, Tristram, knight,
And, for himself was of the greater state,
Being a king, he trusted his liege-lord
Would yield him this large honour all the more;
So pray'd him well to accept this cloth of gold,
In token of true heart and fealty.

Then Arthur cried to rend the cloth, to rend
In pieces, and so cast it on the hearth.
An oak-tree smoulder'd there. 'The goodly knight!
What! shall the shield of Mark stand among these?
For, midway down the side of that long hall
A stately pile,—whereof along the front,
Some blazon'd, some but carven, and some blank,
There ran a treble range of stony shields,—
Rose, and high-arching overbrow'd the hearth.
And under every shield a knight was named:
For this was Arthur's custom in his hall;
When some good knight had done one noble deed,
His arms were carven only; but if twain
His arms were blazon'd also; but if none,
The shield was blank and bare without a sign
Saving the name beneath; and Gareth saw
The shield of Gawain blazon'd rich and bright,
And Modred's blank as death; and Arthur cried
To rend the cloth and cast it on the hearth.

'More like are we to reave him of his crown
Than make him knight because men call him king.
The kings we found, ye know we stay'd their hands
From war among themselves, but left them kings;
Of whom were any bounteous, merciful,
Truth-speaking, brave, good livers, them we enroll'd
Among us, and they sit within our hall.
But Mark hath tarnish'd the great name of king,
As Mark would sully the low state of churl:
And, seeing he hath sent us cloth of gold,
Return, and meet, and hold him from our eyes,
Lest we should lap him up in cloth of lead,
Silenced for ever—craven—a man of plots,
Crafts, poisonous counsels, wayside ambushings—
No fault of thine: let Kay the seneschal
Look to thy wants, and send thee satisfied—
Accursed, who strikes nor lets the hand be seen!'

And many another suppliant crying came
With noise of ravage wrought by beast and man,
And evermore a knight would ride away.

Last, Gareth leaning both hands heavily
Down on the shoulders of the twain, his men,
Approach'd between them toward the King, and ask'd,
'A boon, Sir King (his voice was all ashamed),
For see ye not how weak and hungerworn
I seem—leaning on these? grant me to serve
For meat and drink among thy kitchen-knaves
A twelvemonth and a day, nor seek my name.
Hereafter I will fight.'

To him the King,
'A goodly youth and worth a goodlier boon!

But so thou wilt no goodlier, then must Kay,
The master of the meats and drinks, be thine.'

He rose and past; then Kay, a man of mien
Wan-sallow as the plant that feels itself
Root-bitten by white lichen,

'Lo ye now!
This fellow hath broken from some Abbey, where,
God wot, he had not beef and brewis enow,
However that might chance! but an he work,
Like any pigeon will I cram his crop,
And sleeker shall he shine than any hog.'

Then Lancelot standing near, 'Sir Seneschal,
Sleuth-hound thou knowest, and gray, and all the hounds;
A horse thou knowest, a man thou dost not know:
Broad brows and fair, a fluent hair and fine,
High nose, a nostril large and fine, and hands
Large, fair and fine!—Some young lad's mystery—
But, or from sheepcot or king's hall, the boy
Is noble-natured. Treat him with all grace,
Lest he should come to shame thy judging of him.'

Then Kay, 'What murmurest thou of mystery?
Think ye this fellow will poison the King's dish?
Nay, for he spake too fool-like: mystery!
Tut, an the lad were noble, he had ask'd
For horse and armour: fair and fine, forsooth!
Sir Fine-face, Sir Fair-hands? but see thou to it
That thine own fineness, Lancelot, some fine day
Undo thee not—and leave my man to me.'

So Gareth all for glory underwent
The sooty yoke of kitchen-vassalage;

Ate with young lads his portion by the door,
And couch'd at night with grimy kitchen-knaves.
And Lancelot ever spake him pleasantly,
But Kay, the seneschal, who loved him not,
Would hustle and harry him, and labour him
Beyond his comrade of the hearth, and set
To turn the broach, draw water, or hew wood,
Or grosser tasks; and Gareth bow'd himself
With all obedience to the King, and wrought
All kind of service with a noble ease
That graced the lowliest act in doing it.
And when the thralls had talk among themselves,
And one would praise the love that linkt the King
And Lancelot—how the King had saved his life
In battle twice, and Lancelot once the King's—
For Lancelot was the first in Tournament,
But Arthur mightiest on the battle-field—
Gareth was glad. Or if some other told,
How once the wandering forester at dawn,
Far over the blue tarns and hazy seas,
On Caer-Eryri's highest found the King,
A naked babe, of whom the Prophet spake,
'He passes to the Isle Avilion,
He passes and is heal'd and cannot die'—
Gareth was glad. But if their talk were foul,
Then would he whistle rapid as any lark,
Or carol some old roundelay, and so loud
That first they mock'd, but, after, reverenced him.
Or Gareth telling some prodigious tale
Of knights, who sliced a red life-bubbling way
Thro' twenty folds of twisted dragon, held
All in a gap-mouth'd circle his good mates
Lying or sitting round him, idle hands,

490. **Caer-Eryri**: Snowdon, the highest mountain in Britain.

Charm'd; till Sir Kay, the seneschal, would come
Blustering upon them, like a sudden wind
Among dead leaves, and drive them all apart.
Or when the thralls had sport among themselves,
So there were any trial of mastery,
He, by two yards in casting bar or stone
Was counted best; and if there chanced a joust,
So that Sir Kay nodded him leave to go,
Would hurry thither, and when he saw the knights
Clash like the coming and retiring wave,
And the spear spring, and good horse reel, the boy
Was half beyond himself for ecstasy.

So for a month he wrought among the thralls;
But in the weeks that follow'd, the good Queen,
Repentant of the word she made him swear,
And saddening in her childless castle, sent,
Between the in-crescent and de-crescent moon,
Arms for her son, and loosed him from his vow.

This, Gareth hearing from a squire of Lot
With whom he used to play at tourney once,
When both were children, and in lonely haunts
Would scratch a ragged oval on the sand,
And each at either dash from either end—
Shame never made girl redder than Gareth joy.
He laugh'd; he sprang. 'Out of the smoke, at once
I leap from Satan's foot to Peter's knee—
These news be mine, none other's—nay, the King's—
Descend into the city:' whereon he sought
The King alone, and found, and told him all.

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516. **Queen**: Bellicent.

528. **From Satan's foot to Peter's knee**: from hell to heaven; from Kay to Arthur.

'I have stagger'd thy strong Gawain in a tilt
For pastime; yea, he said it: joust can I.
Make me thy knight—in secret! let my name
Be hidd'n, and give me the first quest, I spring
Like flame from ashes.'

Here the King's calm eye
Fell on, and check'd, and made him flush, and bow
Lowly, to kiss his hand, who answer'd him,
'Son, the good mother let me know thee here,
And sent her wish that I would yield thee thine.
Make thee my knight? my knights are sworn to vows
Of utter hardihood, utter gentleness,
And, loving, utter faithfulness in love,
And uttermost obedience to the King.'

Then Gareth, lightly springing from his knees,
'My King, for hardihood I can promise thee.
For uttermost obedience make demand
Of whom ye gave me to, the Seneschal,
No mellow master of the meats and drinks!
And as for love, God wot, I love not yet,
But love I shall, God willing.'

And the King—
'Make thee my knight in secret? yea, but he,
Our noblest brother, and our truest man,
And one with me in all, he needs must know.'

'Let Lancelot know, my King, let Lancelot know,
Thy noblest and thy truest!'

And the King—
'But wherefore would ye men should wonder at you?
Nay, rather for the sake of me, their King,
And the deed's sake my knighthood do the deed,
Than to be noised of.'

Merrily Gareth ask'd,
'Have I not earn'd my cake in baking of it?
Let be my name until I make my name!
My deeds will speak: it is but for a day.'
So with a kindly hand on Gareth's arm
Smiled the great King, and half-unwillingly
Loving his lusty youthhood yielded to him.
Then after summoning Lancelot privily,
'I have given him the first quest: he is not proven.
Look therefore when he calls for this in hall,
Thou get to horse and follow him far away.
Cover the lions on thy shield, and see
Far as thou mayest, he be nor ta'en nor slain.'

Then that same day there past into the hall
A damsel of high lineage, and a brow
May-blossom, and a cheek of apple-blossom,
Hawk-eyes; and lightly was her slender nose
Tip-tilted like the petal of a flower;
She into hall past with her page and cried,

'O King, for thou hast driven the foe without,
See to the foe within! bridge, ford, beset
By bandits, everyone that owns a tower
The Lord for half a league. Why sit ye there?
Rest would I not, Sir King, an I were king,
Till ev'n the lonest hold were all as free
From cursed bloodshed, as thine altar-cloth
From that best blood it is a sin to spill.'

'Comfort thyself,' said Arthur, 'I nor mine
Rest: so my knighthood keep the vows they swore,
The wastest moorland of our realm shall be
Safe, damsel, as the centre of this hall.
What is thy name? thy need?'

'My name?' she said—
'Lynette my name; noble; my need, a knight
To combat for my sister, Lyonors,
A lady of high lineage, of great lands,
And comely, yea, and comelier than myself.
She lives in Castle Perilous: a river
Runs in three loops about her living place;
And o'er it are three passings, and three knights
Defend the passings, brethren, and a fourth
And of that four the mightiest, holds her stayed
In her own castle, and so besieges her
To break her will, and make her wed with him:
And but delays his purport till thou send
To do the battle with him, thy chief man
Sir Lancelot whom he trusts to overthrow,
Then wed, with glory: but she will not wed
Save whom she loveth, or a holy life.
Now therefore have I come for Lancelot.'

Then Arthur mindful of Sir Gareth ask'd,
'Damsel, ye know this Order lives to crush
All wrongers of the Realm. But say, these four,
Who be they? What the fashion of the men?'

'They be of foolish fashion, O Sir King,
The fashion of that old knight-errantry
Who ride abroad, and do but what they will;
Courteous or bestial from the moment, such
As have nor law nor king; and three of these
Proud in their fantasy call themselves the Day,
Morning-Star, and Noon-Sun, and Evening-Star,

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610. **This Order**: the Round Table.

614. **That old knight-errantry**: lawless knights ante-dating Arthur, and not acknowledging him as leader.

616. **from the moment**: i. e., from the impulse of the moment.

Being strong fools; and never a whit more wise
The fourth, who always rideth arm'd in black,
A huge man-beast of boundless savagery.
He names himself the Night and oftener Death,
And wears a helmet mounted with a skull,
And bears a skeleton figured on his arms,
To show that who may slay or scape the three,
Slain by himself, shall enter endless night.
And all these four be fools, but mighty men,
And therefore am I come for Lancelot.'

Hereat Sir Gareth call'd from where he rose,
A head with kindling eyes above the throng,
'A boon, Sir King—this quest!' then—for he mark'd
Kay near him groaning like a wounded bull—
'Yea, King, thou knowest thy kitchen knave am I,
And mighty thro' thy meats and drinks am I,
And I can topple over a hundred such.
Thy promise, King,' and Arthur glancing at him,
Brought down a momentary brow. 'Rough, sudden,
And pardonable, worthy to be knight—
Go therefore,' and all hearers were amazed.

But on the damsel's forehead shame, pride, wrath
Slew the May-white: she lifted either arm,
'Fie on thee, King! I ask'd for thy chief knight,
And thou hast given me but a kitchen-knave.'
Then ere a man in hall could stay her, turn'd,
Fled down the lane of access to the King,
Took horse, descended the slope street, and past
The weird white gate, and paused without, beside
The field of tourney, murmuring 'kitchen-knave.'

Now two great entries open'd from the hall,
At one end one, that gave upon a range

Of level pavement where the King would pace
At sunrise, gazing over plain and wood;
And down from this a lordly stairway sloped
Till lost in blowing trees and tops of towers;
And out by this main doorway past the King.
But one was counter to the hearth, and rose
High that the highest-crested helm could ride
Therethro' nor graze: and by this entry fled
The damsel in her wrath, and on to this
Sir Gareth strode, and saw without the door
King Arthur's gift, the worth of half a town,
A warhorse of the best, and near it stood
The two that out of north had follow'd him:
This bare a maiden shield, a casque; that held
The horse, the spear; whereat Sir Gareth loosed
A cloak that dropt from collar-bone to heel,
A cloth of roughest web, and cast it down,
And from it like a fuel-smother'd fire,
That lookt half-dead, brake bright, and flash'd as those
Dull-coated things, that making slide apart
Their dusk wing-cases, all beneath there burns
A jewell'd harness, ere they pass and fly.
So Gareth ere he parted flash'd in arms.
Then as he donn'd the helm, and took the shield
And mounted horse and graspt a spear, of grain
Storm-strengthen'd on a windy site, and tipt
With trenchant steel, around him slowly prest
The people, while from out of kitchen came
The thralls in throng, and seeing who had work'd
Lustier than any, and whom they could but love,
Mounted in arms, threw up their caps and cried,
'God bless the King, and all his fellowship!'

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671. **Dull-coated things:** beetles.

And on thro' lanes of shouting Gareth rode
Down the slope street, and past without the gate.

So Gareth past with joy; but as the cur
Pluckt from the cur he fights with, ere his cause
Be cool'd by fighting, follows, being named,
His owner, but remembers all, and growls
Remembering, so Sir Kay beside the door
Mutter'd in scorn of Gareth whom he used
To harry and hustle.

'Bound upon a quest
With horse and arms—the King hath past his time—
My scullion knave! Thralls to your work again,
For an your fire be low ye kindle mine!
Will there be dawn in West and eve in East?
Begone!—my knave!—belike and like enow
Some old head-blow not heeded in his youth
So shook his wits they wander in his prime—
Crazed! How the villain lifted up his voice,
Nor shamed to bawl himself a kitchen-knave.
Tut: he was tame and meek enow with me,
Till peacock'd up with Lancelot's noticing.
Well—I will after my loud knave, and learn
Whether he know me for his master yet.
Out of the smoke he came, and so my lance
Hold, by God's grace, he shall into the mire—
Thence, if the King awaken from his craze,
Into the smoke again.'

But Lancelot said,
'Kay, wherefore wilt thou go against the King,
For that did never he whereon ye rail,
But ever meekly served the King in thee?
Abide: take counsel; for this lad is great
And lusty, and knowing both of lance and sword.'

'Tut, tell not me,' said Kay, 'ye are overfine
To mar stout knaves with foolish courtesies:'
Then mounted, on thro' silent faces rode
Down the slope city, and out beyond the gate.

But by the field of tourney lingering yet
Mutter'd the damsel, 'Wherefore did the King
Scorn me? for, were Sir Lancelot lackt, at least
He might have yielded to me one of those
Who tilt for lady's love and glory here,
Rather than—O sweet heaven! O fie upon him—
His kitchen-knave.'

To whom Sir Gareth drew
(And there were none but few goodlier than he)
Shining in arms, 'Damsel, the quest is mine.
Lead, and I follow.' She thereat, as one
That smells a foul-flesh'd agaric in the holt,
And deems it carrion of some woodland thing,
Or shrew, or weasel, nipt her slender nose
With petulant thumb and finger, shrilling, 'Hence!
Avoid, thou smellest all of kitchen-grease.
And look who comes behind,' for there was Kay.
'Knowest thou not me? thy master? I am Kay.
We lack thee by the hearth.'

And Gareth to him,
'Master no more! too well I know thee, ay—
The most ungentle knight in Arthur's hall.'
'Have at thee then,' said Kay: they shock'd, and Kay
Fell shoulder-slipt, and Gareth cried again,
'Lead, and I follow,' and fast away she fled.

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733. **avoid**: to make void—i. e., rid the place of yourself.

But after sod and shingle ceased to fly
Behind her, and the heart of her good horse
Was nigh to burst with violence of the beat,
Perforce she stay'd, and overtaken spoke.

'What doest thou, scullion, in my fellowship?
Deem'st thou that I accept thee aught the more
Or love thee better, that by some device
Full cowardly, or by mere unhappiness,
Thou hast overthrown and slain thy master—thou!—
Dish-washer and broach-turner, loon!—to me
Thou smellest all of kitchen as before.'

'Damsel,' Sir Gareth answer'd gently, 'say
Whate'er ye will, but whatsoe'er ye say,
I leave not till I finish this fair quest,
Or die therefore.'

'Ay, wilt thou finish it?
Sweet lord, how like a noble knight he talks!
The listening rogue hath caught the manner of it.
But, knave, anon thou shalt be met with, knave,
And then by such a one that thou for all
The kitchen brewis that was ever supt
Shalt not once dare to look him in the face.'

'I shall assay,' said Gareth with a smile
That madden'd her, and away she flash'd again
Down the long avenues of a boundless wood,
And Gareth following was again beknaved.

'Sir Kitchen-knave, I have miss'd the only way
Where Arthur's men are set along the wood;
The wood is nigh as full of thieves as leaves:

766. **beknaved**: called knave; used in the Old English sense to mean 'a boy servant' or 'menial.'

If both be slain, I am rid of thee; but yet,
Sir Scullion, canst thou use that spit of thine?
Fight, an thou canst: I have miss'd the only way.'

So till the dusk that follow'd evensong
Rode on the two, reviler and reviled;
Then after one long slope was mounted, saw,
Bowl-shaped, thro' tops of many thousand pines
A gloomy-gladed hollow slowly sink
To westward—in the deeps whereof a mere,
Round as the red eye of an Eagle-owl,
Under the half-dead sunset glared; and shouts
Ascended, and there brake a serving man
Flying from out of the black wood, and crying,
'They have bound my lord to cast him in the mere.'
Then Gareth, 'Bound am I to right the wrong'd,
But straitlier bound am I to bide with thee.'
And when the damsel spake contemptuously,
'Lead, and I follow,' Gareth cried again,
'Follow, I lead!' so down among the pines
He plunged; and there, blackshadow'd nigh the mere,
And mid-thigh-deep in bulrushes and reed,
Saw six tall men hailing a seventh along,
A stone about his neck to drown him in it.
Three with good blows he quieted, but three
Fled thro' the pines; and Gareth loosed the stone
From off his neck, then in the mere beside
Tumbled it; oilily bubbled up the mere.
Last, Gareth loosed his bonds and on free feet
Set him, a stalwart Baron, Arthur's friend.

'Well that ye came, or else these caitiff rogues
Had wreak'd themselves on me; good cause is theirs
To hate me, for my wont hath ever been

To catch my thief, and then like vermin here
Drown him, and with a stone about his neck;
And under this wan water many of them
Lie rotting, but at night let go the stone,
And rise, and flickering in a grimly light
Dance on the mere. Good now, ye have saved a life
Worth somewhat as the cleanser of this wood.
And fain would I reward thee worshipfully.
What guerdon will ye?'

Gareth sharply spake,
'None! for the deed's sake have I done the deed,
In uttermost obedience to the King.
But wilt thou yield this damsel harbourage?'

Whereat the Baron saying, 'I well believe
You be of Arthur's Table,' a light laugh
Broke from Lynette, 'Ay, truly of a truth,
And in a sort, being Arthur's kitchen-knave!—
But deem not I accept thee aught the more,
Scullion, for running sharply with thy spit
Down on a rout of craven foresters.
A thresher with his flail had scatter'd them.
Nay—for thou smellest of the kitchen still.
But an this lord will yield us harbourage, well.'

So she spake. A league beyond the wood,
All in a full-fair manor and a rich,
His towers where that day a feast had been
Held in high hall, and many a viand left,
And many a costly cate, received the three.
And there they placed a peacock in his pride
Before the damsel, and the Baron set
Gareth beside her, but at once she rose.

811. **For the deed's sake.** Cf. 558–560 ante.

'Meseems, that here is much discourtesy,
Setting this knave, Lord Baron, at my side.
Hear me—this morn I stood in Arthur's hall,
And pray'd the King would grant me Lancelot
To fight the brotherhood of Day and Night—
The last a monster unsubduable
Of any save of him for whom I call'd—
Suddenly bawls this frontless kitchen-knave,
"The quest is mine; thy kitchen-knave am I,
And mighty thro' thy meats and drinks am I."
Then Arthur all at once gone mad replies,
"Go therefore," and so gives the quest to him—
Him—here—a villain fitter to stick swine
Than ride abroad redressing woman's wrong,
Or sit beside a noble gentlewoman.'

Then half-ashamed and part-amazed, the lord
Now look'd at one and now at other, left
The damsel by the peacock in his pride,
And, seating Gareth at another board,
Sat down beside him, ate and then began.

'Friend, whether thou be kitchen-knave, or not,
Or whether it be the maiden's fantasy,
And whether she be mad, or else the King,
Or both or neither, or thyself be mad,
I ask not: but thou strikest a strong stroke,
For strong thou art and goodly therewithal,
And saver of my life; and therefore now,
For here be mighty men to joust with, weigh
Whether thou wilt not with thy damsel back
To crave again Sir Lancelot of the King.
Thy pardon; I but speak for thine avail,
The saver of my life.'

And Gareth said,
'Full pardon, but I follow up the quest,
Despite of Day and Night and Death and Hell.'

So when, next morn, the lord whose life he saved
Had, some brief space, convey'd them on their way
And left them with God-speed, Sir Gareth spake,
'Lead, and I follow.' Haughtily she replied,

'I fly no more: I allow thee for an hour.
Lion and stoat have isled together, knave,
In time of flood. Nay, furthermore, methinks
Some ruth is mine for thee. Back wilt thou, fool?
For hard by here is one will overthrow
And slay thee: then will I to court again,
And shame the King for only yielding me
My champion from the ashes of his hearth.'

To whom Sir Gareth answer'd courteously,
'Say thou thy say, and I will do my deed.
Allow me for mine hour, and thou wilt find
My fortunes all as fair as hers who lay
Among the ashes and wedded the King's son.'

Then to the shore of one of those long loops
Wherethro' the serpent river coil'd, they came.
Rough-thicketed were the banks and steep; the stream
Full, narrow; this a bridge of single arc
Took at a leap; and on the further side
Arose a silk pavilion, gay with gold
In streaks and rays, and all Lent-lily in hue,
Save that the dome was purple, and above,

881. **As hers who lay:** Cinderella.
889. **Lent-lily:** the daffodil blossoming in Lent.

Crimson, a slender banneret fluttering.
And therebefore the lawless warrior paced
Unarm'd, and calling, 'Damsel, is this he,
The champion thou hast brought from Arthur's hall?
For whom we let thee pass.' 'Nay, nay,' she said,
'Sir Morning-Star. The King in utter scorn
Of thee and thy much folly hath sent thee here
His kitchen-knave: and look thou to thyself:
See that he fall not on thee suddenly,
And slay thee unarm'd: he is not knight but knave.'

Then at his call, 'O daughters of the Dawn,
And servants of the Morning-Star, approach,
Arm me,' from out of the silken curtainfolds
Bare-footed and bare-headed three fair girls
In gilt and rosy raiment came: their feet
In dewy grasses glisten'd; and the hair
All over glanced with dewdrop or with gem
Like sparkles in the stone Avanturine.
These arm'd him in blue arms, and gave a shield
Blue also, and thereon the morning star.
And Gareth silent gazed upon the knight,
Who stood a moment, ere his horse was brought,
Glorying; and in the stream beneath him, shone
Immingled with Heaven's azure waveringly,
The gay pavilion and the naked feet,
His arms, the rosy raiment, and the star.

Then she that watch'd him, 'Wherefore stare ye so?
Thou shakest in thy fear: there yet is time:

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908. **Avanturine:** spelled usually *aventurine*, a translucent quartz spangled with scales of yellow mica.

Flee down the valley before he get to horse.
Who will cry shame? Thou art not knight but knave.'

Said Gareth, 'Damsel, whether knave or knight,
Far liefer had I fight a score of times
Then hear thee so missay me and revile.
Fair words were best for him who fights for thee;
But truly foul are better, for they send
That strength of anger thro' mine arms, I know
That I shall overthrow him.'

And he that bore
The star, when mounted, cried from o'er the bridge,
'A kitchen-knave, and sent in scorn of me!
Such fight not I, but answer scorn with scorn.
For this were shame to do him further wrong
Than set him on his feet, and take his horse
And arms, and so return him to the King.
Come, therefore, leave thy lady lightly, knave.
Avoid: for it beseemeth not a knave
To ride with such a lady.'

'Dog, thou liest.
I spring from loftier lineage than thine own.'
He spake; and all at fiery speed the two
Shock'd on the central bridge, and either spear
Bent but not brake, and either knight at once,
Hurl'd as a stone from out of a catapult
Beyond his horse's crupper and the bridge,
Fell, as if dead; but quickly rose and drew,
And Gareth lash'd so fiercely with his brand
He drave his enemy backward down the bridge,
The damsel crying, 'Well-stricken, kitchen-knave!'
Till Gareth's shield was cloven; but one stroke
Laid him that clove it grovelling on the ground.

Then cried the fall'n, 'Take not my life: I yield.'
And Gareth, 'So this damsel ask it of me
Good—I accord it easily as a grace.'
She reddening, 'Insolent scullion: I of thee?
I bound to thee for any favour ask'd!'
'Then shall he die.' And Gareth there unlaced
His helmet as to slay him, but she shriek'd,
'Be not so hardy, scullion, as to slay
One nobler than thyself.' 'Damsel, thy charge
Is an abounding pleasure to me. Knight,
Thy life is thine at her command. Arise
And quickly pass to Arthur's hall, and say
His kitchen-knave hath sent thee. See thou crave
His pardon for thy breaking of his laws.
Myself, when I return, will plead for thee.
Thy shield is mine—farewell; and, damsel, thou,
Lead, and I follow.'

And fast away she fled.
Then when he came upon her, spake, 'Methought,
Knave, when I watch'd thee striking on the bridge
The savour of thy kitchen came upon me
A little faintlier: but the wind hath changed:
I scent it twenty-fold.' And then she sang,
'"O morning star (not that tall felon there
Whom thou by sorcery or unhappiness
Or some device, hast foully overthrown),
"O morning star that smilest in the blue,
O star, my morning dream hath proven true,
Smile sweetly, thou! my love hath smiled on me."'

'But thou begone, take counsel, and away,
For hard by here is one that guards a ford—
The second brother in their fool's parable—
Will pay thee all thy wages, and to boot.
Care not for shame: thou art not knight but knave.'

To whom Sir Gareth answer'd laughingly,
'Parables? Hear a parable of the knave.
When I was kitchen-knave among the rest
Fierce was the hearth, and one of my co-mates
Own'd a rough dog, to whom he cast his coat,
"Guard it," and there was none to meddle with it.
And such a coat art thou, and thee the King
Gave me to guard, and such a dog am I,
To worry, and not to flee—and—knight or knave—
The knave that doth thee service as full knight
Is all as good, meseems, as any knight
Toward thy sister's freeing.'

'Ay, Sir Knave!
Ay, knave, because thou strikest as a knight,
Being but knave, I hate thee all the more.'

'Fair damsel, you should worship me the more,
That, being but knave, I throw thine enemies.'

'Ay, ay,' she said, 'but thou shalt meet thy match.'

So when they touch'd the second river-loop,
Huge on a huge red horse, and all in mail
Burnish'd to blinding, shone the Noonday Sun
Beyond a raging shallow. As if the flower,
That blows a globe of after arrowlets,
Ten thousand-fold had grown, flash'd the fierce shield,
All sun; and Gareth's eyes had flying blots
Before them when he turn'd from watching him.
He from beyond the roaring shallow roar'd,
'What doest thou, brother, in my marches here?'

1008. **Brother.** Gareth carries the shield of Morning-star, and is mistaken by Noon-Sun.

And she athwart the shallow shrill'd again,
'Here is a kitchen-knave from Arthur's hall
Hath overthrown thy brother, and hath his arms.'
'Ugh!' cried the Sun, and vizoring up a red
And cipher face of rounded foolishness,
Push'd horse across the foamings of the ford,
Whom Gareth met midstream: no room was there
For lance or tourney-skill: four strokes they struck
With sword, and these were mighty; the new knight
Had fear he might be shamed; but as the Sun
Heaved up a ponderous arm to strike the fifth,
The hoof of his horse slipt in the stream, the stream
Descended, and the Sun was wash'd away.

Then Gareth laid his lance athwart the ford;
So drew him home; but he that fought no more,
As being all bone-batter'd on the rock,
Yielded; and Gareth sent him to the King.
'Myself when I return will plead for thee.'
'Lead, and I follow.' Quietly she led.
'Hath not the good wind, damsel, changed again?'
'Nay, not a point: nor art thou victor here.
There lies a ridge of slate across the ford;
His horse thereon stumbled—ay, for I saw it.

'"O Sun" (not this strong fool whom thou, Sir Knave,
Hast overthrown thro' mere unhappiness),
"O Sun, that wakenest all to bliss or pain,
O moon, that layest all to sleep again,
Shine sweetly: twice my love hath smiled on me."

'What knowest thou of lovesong or of love?
Nay, nay, God wot, so thou wert nobly born,
Thou hast a pleasant presence. Yea, perchance,—

' "O dewy flowers that open to the sun,
O dewy flowers that close when day is done,
Blow sweetly: twice my love hath smiled on me."

'What knowest thou of flowers, except, belike,
To garnish meats with? hath not our good King
Who lent me thee, the flower of kitchendom,
A foolish love for flowers? what stick ye round
The pasty? wherewithal deck the boar's head?
Flowers? nay, the boar hath rosemaries and bay.

' "O birds, that warble to the morning sky,
O birds that warble as the day goes by,
Sing sweetly: twice my love hath smiled on me."

'What knowest thou of birds, lark, mavis, merle,
Linnet? what dream ye when they utter forth
May-music growing with the growing light,
Their sweet sun-worship? these be for the snare
(So runs thy fancy), these be for the spit,
Larding and basting. See thou have not now
Larded thy last, except thou turn and fly.
There stands the third fool of their allegory.'

For there beyond a bridge of treble bow,
All in a rose-red from the west, and all
Naked it seem'd, and glowing in the broad
Deep-dimpled current underneath, the knight,
That named himself the Star of Evening, stood.

And Gareth, 'Wherefore waits the madman there
Naked in open dayshine?' 'Nay,' she cried,
'Not naked, only wrapt in harden'd skins
That fit him like his own; and so ye cleave
His armour off him, these will turn the blade.'

Then the third brother shouted o'er the bridge,
'O brother-star, why shine ye here so low?
Thy ward is higher up: but have ye slain
The damsel's champion?' and the damsel cried,

'No star of thine, but shot from Arthur's heaven
With all disaster unto thine and thee!
For both thy younger brethren have gone down
Before this youth; and so wilt thou, Sir Star;
Art thou not old?'

'Old, damsel, old and hard,
Old, with the might and breath of twenty boys.'
Said Gareth, 'Old, and over-bold in brag!
But that same strength which threw the Morning Star
Can throw the Evening.'

Then that other blew
A hard and deadly note upon the horn.
'Approach and arm me!' With slow steps from out
An old storm-beaten, russet, many-stain'd
Pavilion, forth a grizzled damsel came,
And arm'd him in old arms, and brought a helm
With but a drying evergreen for crest,
And gave a shield whereon the Star of Even
Half-tarnish'd and half-bright, his emblem, shone.
But when it glitter'd o'er the saddle-bow,
They madly hurl'd together on the bridge;
And Gareth overthrew him, lighted, drew,
There met him drawn, and overthrew him again,
But up like fire he started: and as oft
As Gareth brought him grovelling on his knees,
So many a time he vaulted up again;
Till Gareth panted hard, and his great heart,

Foredooming all his trouble was in vain,
Labour'd within him, for he seem'd as one
That all in later, sadder age begins
To war against ill uses of a life,
But these from all his life arise, and cry,
'Thou hast made us lords, and canst not put us down!'
He half despairs; so Gareth seem'd to strike
Vainly, the damsel clamouring all the while,
'Well done, knave-knight, well stricken,
O good knight-knave—
O knave, as noble as any of all the knights—
Shame me not, shame me not. I have prophesied—
Strike, thou art worthy of the Table Round—
His arms are old, he trusts the harden'd skin—
Strike—strike—the wind will never change again.'
And Gareth hearing ever stronglier smote,
And hew'd great pieces of his armour off him,
But lash'd in vain against the harden'd skin,
And could not wholly bring him under, more
Than loud Southwesterns, rolling ridge on ridge,
The buoy that rides at sea, and dips and springs
For ever: till at length Sir Gareth's brand
Clash'd his, and brake it utterly to the hilt.
'I have thee now;' but forth that other sprang,
And, all unknightlike, writhed his wiry arms
Around him, till he felt, despite his mail,
Strangled, but straining ev'n his uttermost
Cast, and so hurl'd him headlong o'er the bridge
Down to the river, sink or swim, and cried,
'Lead, and I follow.'

But the damsel said,
'I lead no longer; ride thou at my side;
Thou art the kingliest of all kitchen-knaves.

' "O trefoil, sparkling on the rainy plain,
O rainbow with three colours after rain,
Shine sweetly: thrice my love hath smiled on me."

'Sir,—and, good faith, I fain had added—Knight,
But that I heard thee call thyself a knave,—
Shamed am I that I so rebuked, reviled,
Missaid thee; noble I am; and thought the King
Scorn'd me and mine; and now thy pardon, friend,
For thou hast ever answer'd courteously,
And wholly bold thou art, and meek withal
As any of Arthur's best, but, being knave,
Hast mazed my wit: I marvel what thou art.'

'Damsel,' he said, 'you be not all to blame,
Saving that you mistrusted our good King
Would handle scorn, or yield you, asking, one
Not fit to cope your quest. You said your say;
Mine answer was my deed. Good sooth! I hold
He scarce is knight, yea but half-man, nor meet
To fight for gentle damsel, he, who lets
His heart be stirr'd with any foolish heat
At any gentle damsel's waywardness.
Shamed! care not! thy foul sayings fought for me:
And seeing now thy words are fair, methinks
There rides no knight, not Lancelot, his great self,
Hath force to quell me.'

Nigh upon that hour
When the lone hern forgets his melancholy,
Lets down his other leg, and stretching, dreams
Of goodly supper in the distant pool,
Then turn'd the noble damsel smiling at him,
And told him of a cavern hard at hand,
Where bread and baken meats and good red wine

Of Southland, which the Lady Lyonors
Had sent her coming champion, waited him.

Anon they past a narrow comb wherein
Were slabs of rock with figures, knights on horse
Sculptured, and deckt in slowly-waning hues.
'Sir Knave, my knight, a hermit once was here,
Whose holy hand hath fashion'd on the rock
The war of Time against the soul of man.
And yon four fools have suck'd their allegory
From these damp walls, and taken but the form.
Know ye not these?' and Gareth lookt and read—
In letters like to those the vexillary
Hath left crag-carven o'er the streaming Gelt—
'PHOSPHORUS,' then 'MERIDIES,—'HESPERUS'—
'NOX'—'MORS,' beneath five figures, armed men,
Slab after slab, their faces forward all,
And running down the Soul, a Shape that fled
With broken wings, torn raiment and loose hair,
For help and shelter to the hermit's cave.
'Follow the faces, and we find it. Look,
Who comes behind!'

For one—delay'd at first
Thro' helping back the dislocated Kay
To Camelot, then by what thereafter chanced,
The damsel's headlong error thro' the wood—
Sir Lancelot, having swum the river-loops—
His blue shield-lions cover'd—softly drew

1172. The letters are like those carved on a cliff near the river Gelt, in Cumberland, probably by a Roman standard-bearer.
1174. **Phosphorus:** Morning-star.
Meridies: Noonday.
Hesperus: Evening-star.
1175. **Nox:** Night.
Mors: Death.

Behind the twain, and when he saw the star
Gleam, on Sir Gareth's turning to him, cried,
'Stay, felon knight, I avenge me for my friend.'
And Gareth crying prick'd against the cry;
But when they closed—in a moment—at one touch
Of that skill'd spear, the wonder of the world—
Went sliding down so easily, and fell,
That when he found the grass within his hands
He laugh'd; the laughter jarr'd upon Lynette:
Harshly she ask'd him, 'Shamed and overthrown,
And tumbled back into the kitchen-knave,
Why laugh ye? that ye blew your boast in vain?'
'Nay, noble damsel, but that I, the son
Of old King Lot and good Queen Bellicent,
And victor of the bridges and the ford,
And knight of Arthur, here lie thrown by whom
I know not, all thro' mere unhappiness—
Device and sorcery and unhappiness—
Out, sword; we are thrown!' And Lancelot answer'd 'Prince,
O Gareth—thro' the mere unhappiness
Of one who came to help thee, not to harm,
Lancelot, and all as glad to find thee whole,
As on the day when Arthur knighted him.'

Then Gareth, 'Thou—Lancelot!—thine the hand
That threw me? And some chance to mar the boast
Thy brethren of thee make—which could not chance—
Had sent thee down before a lesser spear,
Shamed had I been, and sad—O Lancelot—thou!'

1187. **star.** Gareth still carries the shield of Morning-star. Cf. 1008.

1190. **prick'd:** in the familiar Middle English sense, "rode hard."

Whereat the maiden, petulant, 'Lancelot,
Why came ye not, when call'd? and wherefore now
Come ye, not call'd? I gloried in my knave,
Who being still rebuked, would answer still
Courteous as any knight—but now, if knight,
The marvel dies, and leaves me fool'd and tricked,
And only wondering wherefore play'd upon:
And doubtful whether I and mine be scorn'd.
Where should be truth if not in Arthur's hall,
In Arthur's presence? Knight, knave, prince and fool,
I hate thee and for ever.'

And Lancelot said,
'Blessed be thou, Sir Gareth! knight art thou
To the King's best wish. O damsel, be you wise
To call him shamed, who is but overthrown?
Thrown have I been, nor once, but many a time.
Victor from vanquish'd issues at the last,
And overthrower from being overthrown.
With sword we have not striven; and thy good horse
And thou are weary; yet not less I felt
Thy manhood thro' that wearied lance of thine.
Well hast thou done; for all the stream is freed,
And thou hast wreak'd his justice on his foes,
And when reviled, hast answer'd graciously,
And makest merry when overthrown. Prince, Knight,
Hail, Knight and Prince, and of our Table Round!'

And then when turning to Lynette he told
The tale of Gareth, petulantly she said,
'Ay well—ay well—for worse than being fool'd
Of others, is to fool one's self. A cave,
Sir Lancelot, is hard by, with meats and drinks

And forage for the horse, and flint for fire.
But all about it flies a honeysuckle.
Seek, till we find.' And when they sought and found,
Sir Gareth drank and ate, and all his life
Past into sleep; on whom the maiden gazed.
'Sound sleep be thine! sound cause to sleep hast thou.
Wake lusty! Seem I not as tender to him
As any mother? Ay, but such a one
As all day long hath rated at her child,
And vext his day, but blesses him asleep—
Good lord, how sweetly smells the honeysuckle
In the hush'd night, as if the world were one
Of utter peace, and love, and gentleness!
O Lancelot, Lancelot'—and she clapt her hands—
'Full merry am I to find my goodly knave
Is knight and noble. See now, sworn have I,
Else yon black felon had not let me pass,
To bring thee back to do the battle with him.
Thus an thou goest, he will fight thee first;
Who doubts thee victor? so will my knight-knave
Miss the full flower of this accomplishment.'

Said Lancelot, 'Peradventure he, you name,
May know my shield. Let Gareth, an he will,
Change his for mine, and take my charger, fresh
Not to be spurr'd, loving the battle as well
As he that rides him.' 'Lancelot-like,' she said,
'Courteous in this, Lord Lancelot, as in all.'

And Gareth, wakening, fiercely clutch'd the shield;
'Ramp ye lance-splintering lions, on whom all spears
Are rotten sticks! ye seem agape to roar!

Yea, ramp and roar at leaving of your lord!—
Care not, good beasts, so well I care for you.
O noble Lancelot, from my hold on these
Streams virtue—fire—thro' one that will not shame
Even the shadow of Lancelot under shield.
Hence: let us go.'

Silent the silent field
They traversed. Arthur's harp tho' summer-wan,
In counter motion to the clouds, allured
The glance of Gareth dreaming on his liege.
A star shot: 'Lo,' said Gareth, 'the foe falls!'
An owl whoopt: 'Hark the victor pealing there!'
Suddenly she that rode upon his left
Clung to the shield that Lancelot lent him, crying,
'Yield, yield him this again: 'tis he must fight:
I curse the tongue that all thro' yesterday
Reviled thee, and hath wrought on Lancelot now
To lend thee horse and shield: wonders ye have done;
Miracles ye cannot: here is glory enow
In having flung the three: I see thee maim'd,
Mangled: I swear thou canst not fling the fourth.'

'And wherefore, damsel? tell me all ye know.
You cannot scare me; nor rough face, or voice,
Brute bulk of limb, or boundless savagery
Appall me from the quest.'

'Nay, Prince,' she cried,
'God wot, I never look'd upon the face,
Seeing he never rides abroad by day;
But watch'd him have I like a phantom pass
Chilling the night: nor have I heard the voice.
Always he made his mouthpiece of a page

Who came and went, and still reported him
As closing in himself the strength of ten,
And when his anger tare him, massacring
Man, woman, lad and girl—yea, the soft babe!
Some hold that he hath swallow'd infant flesh,
Monster! O Prince, I went for Lancelot first,
The quest is Lancelot's: give him back the shield.'

Said Gareth laughing, 'An he fight for this,
Belike he wins it as the better man:
Thus—and not else!'

But Lancelot on him urged
All the devisings of their chivalry
When one might meet a mightier than himself;
How best to manage horse, lance, sword and shield,
And so fill up the gap where force might fail.
With skill and fineness. Instant were his words.

Then Gareth, 'Here be rules. I know but one—
To dash against mine enemy and to win.
Yet have I watch'd thee victor in the joust,
And seen thy way.' 'Heaven help thee,' sigh'd
Lynette.

Then for a space, and under cloud that grew
To thunder-gloom palling all stars, they rode
In converse till she made her palfrey halt,
Lifted an arm, and softly whisper'd, 'There.'
And all the three were silent seeing, pitch'd
Beside the Castle Perilous on flat field,
A huge pavilion like a mountain peak

1318. Instant: in its direct meaning, "standing firm on"—i. e., urgent.

Sunder the glooming crimson on the marge,
Black, with black banner, and a long black horn
Beside it hanging; which Sir Gareth graspt,
And so, before the two could hinder him,
Sent all his heart and breath thro' all the horn.
Echo'd the walls; a light twinkled; anon
Came lights and lights, and once again he blew;
Whereon were hollow tramplings up and down
And muffled voices heard, and shadows past;
Till high above him, circled with her maids,
The Lady Lyonors at a window stood,
Beautiful among lights, and waving to him
White hands, and courtesy! but when the Prince
Three times had blown—after long hush—at last—
The huge pavilion slowly yielded up,
Thro' those black foldings, that which housed therein.
High on a nightblack horse, in nightblack arms,
With white breast-bone, and barren ribs of Death,
And crown'd with fleshless laughter—some ten steps—
In the half-light—thro' the dim dawn—advanced
The monster, and then paused, and spake no word.

But Gareth spake and all indignantly,
'Fool, for thou hast, men say, the strength of ten,
Canst thou not trust the limbs thy God hath given,
But must, to make the terror of thee more,
Trick thyself out in ghastly imageries
Of that which Life hath done with, and the clod,
Less dull than thou, will hide with mantling flowers
As if for pity?' But he spake no word;
Which set the horror higher: a maiden swoon'd;

1348. **fleshless laughter:** a grinning skull.

The Lady Lyonors wrung her hands and wept,
As doom'd to be the bride of Night and Death;
Sir Gareth's head prickled beneath his helm;
And ev'n Sir Lancelot thro' his warm blood felt
Ice strike, and all that mark'd him were aghast.

At once Sir Lancelot's charger fiercely neigh'd
And Death's dark war-horse bounded forward with
him.
Then those that did not blink the terror, saw
That Death was cast to ground, and slowly rose.
But with one stroke Sir Gareth split the skull.
Half fell to right and half to left and lay.
Then with a stronger buffet he clove the helm
As throughly as the skull; and out from this
Issued the bright face of a blooming boy
Fresh as a flower new-born, and crying, 'Knight,
Slay me not: my three brethren bade me do it,
To make a horror all about the house,
And stay the world from Lady Lyonors.
They never dream'd the passes would be past.'
Answer'd Sir Gareth graciously to one
Not many a moon his younger, 'My fair child,
What madness made thee challenge the chief knight
Of Arthur's hall?' 'Fair Sir, they bade me do it
They hate the King, and Lancelot, the King's
friend,
They hoped to slay him somewhere on the stream,
They never dream'd the passes could be past.'

Then sprang the happier day from underground;
And Lady Lyonors and her house, with dance
And revel and song, made merry over Death,
As being after all their foolish fears

And horrors only proven a blooming boy.
So large mirth lived and Gareth won the quest.

And he that told the tale in older times
Says that Sir Gareth wedded Lyonors,
But he, that told it later, says Lynette.

1392. **he:** Malory.
1394. **he:** Tennyson.

LANCELOT AND ELAINE

Elaine the fair, Elaine the lovable,
Elaine, the lily maid of Astolat,
High in her chamber up a tower to the east
Guarded the sacred shield of Lancelot;
Which first she placed where morning's earliest ray
Might strike it, and awake her with the gleam;
Then fearing rust or soilure fashion'd for it
A case of silk, and braided thereupon
All the devices blazon'd on the shield
In their own tinct, and added, of her wit,
A border fantasy of branch and flower,
And yellow-throated nestling in the nest.
Nor rested thus content, but day by day,
Leaving her household and good father, climb'd
That eastern tower, and entering barr'd her door,
Stript off the case, and read the naked shield,
Now guess'd a hidden meaning in his arms,
Now made a pretty history to herself
Of every dint a sword had beaten in it,
And every scratch a lance had made upon it,
Conjecturing when and where: this cut is fresh;
That ten years back; this dealt him at Caerlyle;
That at Caerleon; this at Camelot:
And ah God's mercy, what a stroke was there!
And here a thrust that might have kill'd, but God
Broke the strong lance, and roll'd his enemy down,
And saved him: so she lived in fantasy.

How came the lily maid by that good shield
Of Lancelot, she that knew not ev'n his name?
He left it with her, when he rode to tilt
For the great diamond in the diamond jousts,
Which Arthur had ordain'd, and by that name
Had named them, since a diamond was the prize.

For Arthur, long before they crown'd him King,
Roving the trackless realms of Lyonesse,
Had found a glen, gray boulder and black tarn.
A horror lived about the tarn, and clave
Like its own mists to all the mountain side:
For here two brothers, one a king, had met
And fought together; but their names were lost;
And each had slain his brother at a blow;
And down they fell and made the glen abhorr'd:
And there they lay till all their bones were bleach'd,
And lichen'd into colour with the crags:
And he, that once was king, had on a crown
Of diamonds, one in front, and four aside.
And Arthur came, and labouring up the pass,
All in a misty moonshine, unawares
Had trodden that crown'd skeleton, and the skull
Brake from the nape, and from the skull the crown
Roll'd into light, and turning on its rims
Fled like a glittering rivulet to the tarn:
And down the shingly scaur he plunged, and caught,
And set it on his head, and in his heart
Heard murmurs, 'Lo, thou likewise shalt be King.'

Thereafter, when a King, he had the gems
Pluck'd from the crown, and show'd them to his knights,
Saying, 'These jewels, whereupon I chanced
Divinely, are the kingdom's, not the King's—

For public use: henceforward let there be,
Once every year, a joust for one of these:
For so by nine years' proof we needs must learn
Which is our mightiest, and ourselves shall grow
In use of arms and manhood, till we drive
The heathen, who, some say, shall rule the land
Hereafter, which God hinder.' Thus he spoke:
And eight years past, eight jousts had been, and still
Had Lancelot won the diamond of the year,
With purpose to present them to the Queen,
When all were won; but meaning all at once
To snare her royal fancy with a boon
Worth half her realm, had never spoken word.

Now for the central diamond and the last
And largest, Arthur, holding then his court
Hard on the river nigh the place which now
Is this world's hugest, let proclaim a joust
At Camelot, and when the time drew nigh
Spake (for she had been sick) to Guinevere,
'Are you so sick, my Queen, you cannot move
To these fair jousts?' 'Yea, lord,' she said, 'ye know it.'
'Then will ye miss,' he answer'd, 'the great deeds
Of Lancelot, and his prowess in the lists,
A sight ye love to look on.' And the Queen
Lifted her eyes, and they dwelt languidly
On Lancelot, where he stood beside the King.
He thinking that he read her meaning there,
'Stay with me, I am sick; my love is more
Than many diamonds,' yielded; and a heart
Love-loyal to the least wish of the Queen

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76. this world's hugest: London.

(However much he yearn'd to make complete
The tale of diamonds for his destined boon)
Urged him to speak against the truth, and say,
'Sir King, mine ancient wound is hardly whole,
And lets me from the saddle;' and the King
Glanced first at him, then her, and went his way.
No sooner gone than suddenly she began:

'To blame, my lord Sir Lancelot, much to blame!
Why go ye not to these fair jousts? the knights
Are half of them our enemies, and the crowd
Will murmur, "Lo the shameless ones, who take
Their pastime now the trustful King is gone!" '
Then Lancelot vext at having lied in vain:
'Are ye so wise? ye were not once so wise,
My Queen, that summer, when ye loved me first.
Then of the crowd ye took no more account
Than of the myriad cricket of the mead,
When its own voice clings to each blade of grass,
And every voice is nothing. As to knights,
Them surely can I silence with all ease.
But now my loyal worship is allow'd
Of all men: many a bard, without offence,
Has link'd our names together in his lay,
Lancelot, the flower of bravery, Guinevere,
The pearl of beauty: and our knights at feast
Have pledged us in this union, while the King
Would listen smiling. How then? is there more?
Has Arthur spoken aught? or would yourself,
Now weary of my service and devoir,
Henceforth be truer to your faultless lord?'

She broke into a little scornful laugh:
'Arthur, my lord, Arthur, the faultless King,
That passionate perfection, my good lord—

But who can gaze upon the Sun in heaven?
He never spake word of reproach to me,
He never had a glimpse of mine untruth,
He cares not for me: only here to-day
There gleam'd a vague suspicion in his eyes:
Some meddling rogue has tamper'd with him—else
Rapt in this fancy of his Table Round,
And swearing men to vows impossible,
To make them like himself: but, friend, to me
He is all fault who hath no fault at all:
For who loves me must have a touch of earth;
The low sun makes the colour: I am yours,
Not Arthur's, as ye know, save by the bond.
And therefore hear my words: go to the jousts:
The tiny-trumpeting gnat can break our dream
When sweetest; and the vermin voices here
May buzz so loud—we scorn them, but they sting.'

Then answer'd Lancelot, the chief of knights:
'And with what face, after my pretext made,
Shall I appear, O Queen, at Camelot, I
Before a King who honours his own word,
As if it were his God's?'

'Yea,' said the Queen,
'A moral child without the craft to rule,
Else had he not lost me: but listen to me,
If I must find you wit: we hear it said
That men go down before your spear at a touch,
But knowing you are Lancelot; your great name,
This conquers: hide it therefore; go unknown:
Win! by this kiss you will: and our true King
Will then allow your pretext, O my knight,
As all for glory; for to speak him true,
Ye know right well, how meek soe'er he seem,

No keener hunter after glory breathes.
He loves it in his knights more than himself:
They prove to him his work: win and return.'

Then got Sir Lancelot suddenly to horse,
Wroth at himself. Not willing to be known,
He left the barren-beaten thoroughfare,
Chose the green path that show'd the rarer foot,
And there among the solitary downs,
Full often lost in fancy, lost his way;
Till as he traced a faintly-shadow'd track,
That all in loops and links among the dales
Ran to the Castle of Astolat, he saw
Fired from the west, far on a hill, the towers.
Thither he made, and blew the gateway horn.
Then came an old, dumb, myriad-wrinkled man,
Who let him into lodging and disarm'd.
And Lancelot marvell'd at the wordless man;
And issuing found the Lord of Astolat
With two strong sons, Sir Torre and Sir Lavaine,
Moving to meet him in the castle court;
And close behind them stept the lily maid
Elaine, his daughter: mother of the house
There was not: some light jest among them rose
With laughter dying down as the great knight
Approach'd them: then the Lord of Astolat:
'Whence comest thou, my guest, and by what name
Livest between the lips? for by thy state
And presence I might guess thee chief of those,
After the King, who eat in Arthur's halls.
Him have I seen: the rest, his Table Round,
Known as they are, to me they are unknown.'

Then answer'd Lancelot, the chief of knights:
'Known am I, and of Arthur's hall, and known,
What I by mere mischance have brought, my shield.

But since I go to joust as one unknown
At Camelot for the diamond, ask me not,
Hereafter ye shall know me—and the shield—
I pray you lend me one, if such you have,
Blank, or at least with some device not mine.'

Then said the Lord of Astolat, 'Here is Torre's:
Hurt in his first tilt was my son, Sir Torre.
And so, God wot, his shield is blank enough.
His ye can have.' Then added plain Sir Torre,
'Yea, since I cannot use it, ye may have it.'
Here laugh'd the father saying, 'Fie, Sir Churl,
Is that an answer for a noble knight?
Allow him! but Lavaine, my younger here,
He is so full of lustihood, he will ride,
Joust for it, and win, and bring it in an hour,
And set it in this damsel's golden hair,
To make her thrice as wilful as before.'

'Nay, father, nay, good father, shame me not
Before this noble knight,' said young Lavaine,
'For nothing. Surely I but play'd on Torre:
He seem'd so sullen, vext he could not go:
A jest, no more! for, knight, the maiden dreamt
That some one put this diamond in her hand,
And that it was too slippery to be held,
And slipt and fell into some pool or stream,
The castle-well, belike; and then I said
That *if* I went and *if* I fought and won it
(But all was jest and joke among ourselves)
Then must she keep it safelier. All was jest.
But, father, give me leave, an if he will,
To ride to Camelot with this noble knight:
Win shall I not, but do my best to win:
Young as I am, yet would I do my best.'

'So ye will grace me,' answer'd Lancelot,
Smiling a moment, 'with your fellowship
O'er these waste downs whereon I lost myself,
Then were I glad of you as guide and friend:
And you shall win this diamond,—as I hear
It is a fair large diamond,—if ye may,
And yield it to this maiden, if ye will.'
'A fair large diamond,' added plain Sir Torre,
'Such be for queens, and not for simple maids.'
Then she, who held her eyes upon the ground,
Elaine, and heard her name so tost about,
Flush'd slightly at the slight disparagement
Before the stranger knight, who, looking at her,
Full courtly, yet not falsely, thus return'd:
'If what is fair be but for what is fair,
And only queens are to be counted so,
Rash were my judgment then, who deem this maid
Might wear as fair a jewel as is on earth,
Not violating the bond of like to like.'

He spoke and ceased: the lily maid Elaine,
Won by the mellow voice before she look'd,
Lifted her eyes, and read his lineaments.
The great and guilty love he bare the Queen,
In battle with the love he bare his lord,
Had marr'd his face, and mark'd it ere his time.
Another sinning on such heights with one,
The flower of all the west and all the world,
Had been the sleeker for it: but in him
His mood was often like a fiend, and rose
And drove him into wastes and solitudes
For agony, who was yet a living soul.
Marr'd as he was, he seem'd the goodliest man
That ever among ladies ate in hall,
And noblest, when she lifted up her eyes.

However marr'd, of more than twice her years,
Seam'd with an ancient swordcut on the cheek,
And bruised and bronzed, she lifted up her eyes
And loved him, with that love which was her doom.

Then the great knight, the darling of the court,
Loved of the loveliest, into that rude hall
Stept with all grace, and not with half disdain
Hid under grace, as in a smaller time,
But kindly man moving among his kind:
Whom they with meats and vintage of their best
And talk and minstrel melody entertain'd.
And much they ask'd of court and Table Round,
And ever well and readily answer'd he:
But Lancelot, when they glanced at Guinevere,
Suddenly speaking of the wordless man,
Heard from the Baron that, ten years before,
The heathen caught and reft him of his tongue.
'He learnt and warn'd me of their fierce design
Against my house, and him they caught and maim'd;
But I, my sons, and little daughter fled
From bonds or death, and dwelt among the woods
By the great river in a boatman's hut.
Dull days were those, till our good Arthur broke
The Pagan yet once more on Badon hill.'

'O there, great lord, doubtless,' Lavaine said, rapt
By all the sweet and sudden passion of youth
Toward greatness in its elder, 'you have fought.
O tell us—for we live apart—you know
Of Arthur's glorious wars.' And Lancelot spoke
And answer'd him at full, as having been

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269. **glanced at**: referred to.
270. **suddenly speaking**: i. e., changing the subject.

With Arthur in the fight which all day long
Rang by the white mouth of the violent Glem;
And in the four loud battles by the shore
Of Duglas; that on Bassa; then the war
That thunder'd in and out the gloomy skirts
Of Celidon the forest; and again
By castle Gurnion, where the glorious King
Had on his cuirass worn our Lady's Head,
Carv'd of one emerald centr'd in a sun
Of silver rays, that lighten'd as he breathed;
And at Caerleon had he help'd his lord,
When the strong neighings of the wild white Horse
Set every gilded parapet shuddering;
And up in Agned-Cathregonion too,
And down the waste sand-shores of Trath Treroit,
Where many a heathen fell; 'and on the mount
Of Badon I myself beheld the King
Charge at the head of all his Table Round,
And all his legions crying Christ and him,
And break them; and I saw him, after, stand
High on a heap of slain, from spur to plume
Red as the rising sun with heathen blood,
And seeing me, with a great voice he cried,
"They are broken, they are broken!" for the King,
However mild he seems at home, nor cares
For triumph in our mimic wars, the jousts—
For if his own knight cast him down, he laughs
Saying, his knights are better men than he—

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297. **wild white Horse:** The banner of the Saxons bore the figure of a white horse; that of the Britons, the figure of a dragon.

304. **Christ and him:** i. e., their battle cry was "Christ and Arthur!"

Yet in this heathen war the fire of God
Fills him: I never saw his like: there lives
No greater leader.'

While he utter'd this,
Low to her own heart said the lily maid,
'Save your great self, fair lord;' and when he fell
From talk of war to traits of pleasantry—
Being mirthful he, but in a stately kind—
She still took note that when the living smile
Died from his lips, across him came a cloud
Of melancholy severe, from which again,
Whenever in her hovering to and fro
The lily maid had striven to make him cheer,
There brake a sudden-beaming tenderness
Of manners and of nature: and she thought
That all was nature, all, perchance, for her.
And all night long his face before her lived,
As when a painter, poring on a face,
Divinely thro' all hindrance finds the man
Behind it, and so paints him that his face,
The shape and colour of a mind and life,
Lives for his children, ever at its best
And fullest; so the face before her lived,
Dark-splendid, speaking in the silence, full
Of noble things, and held her from her sleep.
Till rathe she rose, half-cheated in the thought
She needs must bid farewell to sweet Lavaine.
First as in fear, step after step, she stole
Down the long tower-stairs, hesitating:
Anon, she heard Sir Lancelot cry in the court,
'This shield, my friend, where is it?' and Lavaine
Past inward, as she came from out the tower.

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338. rathe: early.

There to his proud horse Lancelot turn'd, and smooth'd
The glossy shoulder, humming to himself.
Half-envious of the flattering hand, she drew
Nearer and stood. He look'd, and more amazed
Than if seven men had set upon him, saw
The maiden standing in the dewy light.
He had not dream'd she was so beautiful.
Then came on him a sort of sacred fear,
For silent, tho' he greeted her, she stood
Rapt on his face as if it were a God's.
Suddenly flash'd on her a wild desire,
That he should wear her favour at the tilt.
She braved a riotous heart in asking for it.
'Fair lord, whose name I know not—noble it is,
I well believe, the noblest—will you wear
My favour at this tourney?' 'Nay,' said he,
'Fair lady, since I never yet have worn
Favour of any lady in the lists.
Such is my wont, as those, who know me, know.'
'Yea, so,' she answer'd; 'then in wearing mine
Needs must be lesser likelihood, noble lord,
That those who know should know you.' And he turn'd
Her counsel up and down within his mind,
And found it true, and answer'd, 'True, my child.
Well, I will wear it: fetch it out to me:
What is it?' and she told him 'A red sleeve
Broider'd with pearls,' and brought it: then he bound
Her token on his helmet, with a smile
Saying, 'I never yet have done so much
For any maiden living,' and the blood
Sprang to her face and fill'd her with delight;
But left her all the paler, when Lavaine

Returning brought the yet-unblazon'd shield,
His brother's; which he gave to Lancelot,
Who parted with his own to fair Elaine:
'Do me this grace, my child, to have my shield
In keeping till I come.' 'A grace to me,'
She answer'd, 'twice to-day. I am your squire!'
Whereat Lavaine said, laughing, 'Lily maid,
For fear our people call you lily maid
In earnest, let me bring your colour back;
Once, twice, and thrice: now get you hence to bed:'
So kiss'd her, and Sir Lancelot his own hand,
And thus they moved away: she stay'd a minute,
Then made a sudden step to the gate, and there—
Her bright hair blown about the serious face
Yet rosy-kindled with her brother's kiss—
Paused by the gateway, standing near the shield
In silence, while she watch'd their arms far-off
Sparkle, until they dipt below the downs.
Then to her tower she climb'd, and took the shield,
There kept it, and so lived in fantasy.

Meanwhile the new companions past away
Far o'er the long backs of the bushless downs,
To where Sir Lancelot knew there lived a knight
Not far from Camelot, now for forty years
A hermit, who had pray'd, labour'd and pray'd,
And ever labouring had scoop'd himself
In the white rock a chapel and a hall
On massive columns, like a shorecliff cave,
And cells and chambers: all were fair and dry;
The green light from the meadows underneath
Struck up and lived along the milky roofs;
And in the meadows tremulous aspen-trees
And poplars made a noise of falling showers.
And thither wending there that night they bode.

But when the next day broke from underground,
And shot red fire and shadows thro' the cave,
They rose, heard mass, broke fast, and rode away:
Then Lancelot saying, 'Hear, but hold my name
Hidden, you ride with Lancelot of the Lake.'
Abash'd Lavaine, whose instant reverence,
Dearer to true young hearts than their own praise,
But left him leave to stammer, 'Is it indeed?'
And after muttering 'The great Lancelot,'
At last he got his breath and answer'd, 'One,
One have I seen—that other, our liege lord,
The dread Pendragon, Britain's King of kings,
Of whom the people talk mysteriously,
He will be there—then were I stricken blind
That minute, I might say that I had seen.'

So spake Lavaine, and when they reach'd the lists
By Camelot in the meadow, let his eyes
Run thro' the peopled gallery which half round
Lay like a rainbow fall'n upon the grass,
Until they found the clear-faced King, who sat
Robed in red samite, easily to be known,
Since to his crown the golden dragon clung,
And down his robe the dragon writhed in gold,
And from the carven-work behind him crept
Two dragons gilded, sloping down to make
Arms for his chair, while all the rest of them
Thro' knots and loops and folds innumerable
Fled ever thro' the woodwork, till they found
The new design wherein they lost themselves,
Yet with all ease, so tender was the work:

423. mysteriously: referring to the stories of Arthur's birth and death.

And, in the costly canopy o'er him set,
Blazed the last diamond of the nameless king.

Then Lancelot answer'd young Lavaine and said,
'Me you call great: mine is the firmer seat,
The truer lance: but there is many a youth
Now crescent, who will come to all I am
And overcome it; and in me there dwells
No greatness, save it be some far-off touch
Of greatness to know well I am not great:
There is the man.' And Lavaine gaped upon him
As on a thing miraculous, and anon
The trumpets blew; and then did either side,
They that assail'd, and they that held the lists,
Set lance in rest, strike spur, suddenly move,
Meet in the midst, and there so furiously
Shock, that a man far-off might well perceive,
If any man that day were left afield,
The hard earth shake, and a low thunder of arms.
And Lancelot bode a little, till he saw
Which were the weaker; then he hurl'd into it
Against the stronger: little need to speak
Of Lancelot in his glory! King, duke, earl,
Count, baron—whom he smote, he overthrew.

But in the field were Lancelot's kith and kin,
Ranged with the Table Round that held the lists,
Strong men, and wrathful that a stranger knight
Should do and almost overdo the deeds
Of Lancelot; and one said to the other, 'Lo!
What is he? I do not mean the force alone—
The grace and versatility of the man!

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442. **nameless king.** Cf. 39–56.
450. **the man:** Arthur.

Is it not Lancelot?' 'When has Lancelot worn
Favour of any lady in the lists?
Not such his wont, as we, that know him, know.'
'How then? who then?' a fury seized them all,
A fiery family passion for the name
Of Lancelot, and a glory one with theirs.
They couch'd their spears and prick'd their steeds, and thus,
Their plumes driv'n backward by the wind they made
In moving, all together down upon him
Bare, as a wild wave in the wide North sea,
Green-glimmering toward the summit, bears, with all
Its stormy crests that smoke against the skies,
Down on a bark, and overbears the bark,
And him that helms it, so they overbore
Sir Lancelot and his charger, and a spear
Down-glancing lamed the charger, and a spear
Prick'd sharply his own cuirass, and the head
Pierced thro' his side, and there snapt, and remain'd.

Then Sir Lavaine did well and worshipfully;
He bore a knight of old repute to the earth,
And brought his horse to Lancelot where he lay.
He up the side, sweating with agony, got,
But thought to do while he might yet endure,
And being lustily holpen by the rest,
His party,—tho' it seem'd half-miracle
To those he fought with,—drave his kith and kin,
And all the Table Round that held the lists,
Back to the barrier; then the trumpets blew
Proclaiming his the prize, who wore the sleeve
Of scarlet, and the pearls; and all the knights,

His party, cried, 'Advance and take thy prize
The diamond;' but he answer'd, 'Diamond me
No diamonds! for God's love, a little air!
Prize me no prizes, for my prize is death!
Hence will I, and I charge you, follow me not.'

He spoke, and vanish'd suddenly from the field
With young Lavaine into the poplar grove.
There from his charger down he slid, and sat,
Gasping to Sir Lavaine, 'Draw the lance-head:'
'Ah my sweet lord Sir Lancelot,' said Lavaine
'I dread me, if I draw it, you will die.'
But he, 'I die already with it: draw—
Draw,'—and Lavaine drew, and Sir Lancelot gave
A marvellous great shriek and ghastly groan,
And half his blood burst forth, and down he sank
For the pure pain, and wholly swoon'd away.
Then came the hermit out and bare him in,
There stanch'd his wound; and there, in daily doubt
Whether to live or die, for many a week
Hid from the wide world's rumour by the grove
Of poplars with their noise of falling showers,
And ever-tremulous aspen-trees, he lay.

But on that day when Lancelot fled the lists,
His party, knights of utmost North and West,
Lords of waste marches, kings of desolate isles,
Came round their great Pendragon, saying to him,
'Lo, Sire, our knight, thro' whom we won the day,
Hath gone sore wounded, and hath left his prize
Untaken, crying that his prize is death.'
'Heaven hinder,' said the King, 'that such an one,
So great a knight as we have seen to-day—
He seem'd to me another Lancelot—

Yea, twenty times I thought him Lancelot—
He must not pass uncared for. Wherefore, rise,
O Gawain, and ride forth and find the knight.
Wounded and wearied needs must he be near.
I charge that you get at once to horse.
And, knights and kings, there breathes not one of you
Will deem this prize of ours is rashly given:
His prowess was too wondrous. We will do him
No customary honour: since the knight
Came not to us, of us to claim the prize,
Ourselves will send it after. Rise and take
This diamond, and deliver it, and return,
And bring us where he is, and how he fares,
And cease not from your quest until ye find.'

So saying, from the carven flower above,
To which it made a restless heart, he took,
And gave, the diamond: then from where he sat
At Arthur's right, with smiling face arose,
With smiling face and frowning heart, a Prince
In the mid might and flourish of his May,
Gawain, surnamed The Courteous, fair and strong,
And after Lancelot, Tristram, and Geraint
And Gareth, a good knight, but therewithal
Sir Modred's brother, and the child of Lot,
Nor often loyal to his word, and now
Wroth that the King's command to sally forth
In quest of whom he knew not, made him leave
The banquet, and concourse of knights and kings.

545. **And bring us where he is:** bring us (tidings of) where he is, etc.

555. **a good knight:** in apposition with *Gawain*, two lines before.

So all in wrath he got to horse and went;
While Arthur to the banquet, dark in mood,
Past, thinking, 'Is it Lancelot who hath come
Despite the wound he spake of, all for gain
Of glory, and hath added wound to wound,
And ridd'n away to die?' So fear'd the King,
And, after two days' tarriance there, return'd.
Then when he saw the Queen, embracing ask'd,
'Love, are you yet so sick?' 'Nay, lord,' she said.
'And where is Lancelot?' Then the Queen amazed,
'Was he not with you? won he not your prize?'
'Nay, but one like him.' 'Why that like was he.'
And when the King demanded how she knew,
Said, 'Lord, no sooner had ye parted from us,
Than Lancelot told me of a common talk
That men went down before his spear at a touch,
But knowing he was Lancelot; his great name
Conquer'd; and therefore would he hide his name
From all men, ev'n the King, and to this end
Had made the pretext of a hindering wound,
That he might joust unknown of all, and learn
If his old prowess were in aught decay'd;
And added, "Our true Arthur, when he learns
Will well allow my pretext, as for gain
Of purer glory."'

Then replied the King:
'Far lovelier in our Lancelot had it been,
In lieu of idly dallying with the truth,
To have trusted me as he hath trusted thee.
Surely his King and most familiar friend
Might well have kept his secret. True, indeed,
Albeit I know my knights fantastical,
So fine a fear in our large Lancelot
Must needs have moved my laughter: now remains

But little cause for laughter: his own kin—
Ill news, my Queen, for all who love him, this!—
His kith and kin, not knowing, set upon him;
So that he went sore wounded from the field:
Yet good news too: for goodly hopes are mine
That Lancelot is no more a lonely heart.
He wore, against his wont, upon his helm
A sleeve of scarlet, broider'd with great pearls,
Some gentle maiden's gift.'

'Yea, lord,' she said,
'Thy hopes are mine,' and saying that, she choked,
And sharply turn'd about to hide her face,
Past to her chamber, and there flung herself
Down on the great King's couch, and writhed upon it,
And clench'd her fingers till they bit the palm,
And shriek'd out 'Traitor' to the unhearing wall,
Then flash'd into wild tears, and rose again,
And moved about her palace, proud and pale.

Gawain the while thro' all the region round
Rode with his diamond, wearied of the quest,
Touch'd at all points, except the poplar grove,
And came at last, tho' late, to Astolat:
Whom glittering in enamell'd arms the maid
Glanced at, and cried, 'What news from Camelot, lord?
What of the knight with the red sleeve?' 'He won.'
'I knew it,' she said. 'But parted from the jousts
Hurt in the side,' whereat she caught her breath;
Thro' her own side she felt the sharp lance go;
Thereon she smote her hand: wellnigh she swoon'd:
And, while he gazed wonderingly at her, came
The Lord of Astolat out, to whom the Prince

Reported who he was, and on what quest
Sent, that he bore the prize and could not find
The victor, but had ridd'n a random round
To seek him, and had wearied of the search.
To whom the Lord of Astolat, 'Bide with us,
And ride no more at random, noble Prince!
Here was the knight, and here he left a shield;
This will he send or come for: furthermore
Our son is with him; we shall hear anon,
Needs must we hear.' To this the courteous Prince
Accorded with his wonted courtesy,
Courtesy with a touch of traitor in it,
And stay'd; and cast his eyes on fair Elaine:
Where could be found face daintier? then her shape
From forehead down to foot, perfect—again
From foot to forehead exquisitely turn'd:
'Well—if I bide, lo! this wild flower for me!'
And oft they met among the garden yews,
And there he set himself to play upon her
With sallying wit, free flashes from a height
Above her, graces of the court, and songs,
Sighs, and slow smiles, and golden eloquence
And amorous adulation, till the maid
Rebell'd against it, saying to him, 'Prince,
O loyal nephew of our noble King,
Why ask you not to see the shield he left,
Whence you might learn his name? Why slight your King,
And lose the quest he sent you on, and prove
No surer than our falcon yesterday,
Who lost the hern we slipt her at, and went
To all the winds?' 'Nay, by mine head,' said he,
'I lose it, as we lose the lark in heaven,
O damsel, in the light of your blue eyes;
But an ye will it let me see the shield.'

And when the shield was brought, and Gawain saw
Sir Lancelot's azure lions, crown'd with gold,
Ramp in the field, he smote his thigh, and mock'd:
'Right was the King! our Lancelot! that true man!'
'And right was I,' she answer'd merrily, 'I,
Who dream'd my knight the greatest knight of all.'
'And if *I* dream'd,' said Gawain, 'that you love
This greatest knight, your pardon! lo, ye know it!
Speak therefore: shall I waste myself in vain?'
Full simple was her answer, 'What know I?
My brethren have been all my fellowship;
And I, when often they have talk'd of love,
Wish'd it had been my mother, for they talk'd,
Meseem'd, of what they knew not; so myself—
I know not if I know what true love is,
But if I know, then, if I love not him,
I know there is none other I can love.'
'Yea, by God's death,' said he, 'ye love him well,
But would not, knew ye what all others know,
And whom he loves.' 'So be it,' cried Elaine,
And lifted her fair face and moved away:
But he pursued her, calling, 'Stay a little!
One golden minute's grace! he wore your sleeve:
Would he break faith with one I may not name?
Must our true man change like a leaf at last?
Nay—like enow: why then, far be it from me
To cross our mighty Lancelot in his loves!
And, damsel, for I deem you know full well
Where your great knight is hidden, let me leave
My quest with you; the diamond also: here!
For if you love, it will be sweet to give it;
And if he love, it will be sweet to have it
From your own hand; and whether he love or not,
A diamond is a diamond. Fare you well
A thousand times!—a thousand times farewell!

Yet, if he love, and his love hold, we two
May meet at court hereafter: there, I think,
So ye will learn the courtesies of the court,
We two shall know each other.'

Then he gave,
And slightly kiss'd the hand to which he gave,
The diamond, and all wearied of the quest
Leapt on his horse, and carolling as he went
A true-love ballad, lightly rode away.

Thence to the court he past; there told the King
What the King knew, 'Sir Lancelot is the knight.'
And added, 'Sir, my liege, so much I learnt;
But fail'd to find him, tho' I rode all round
The region: but I lighted on the maid
Whose sleeve he wore; she loves him; and to her,
Deeming our courtesy is the truest law,
I gave the diamond: she will render it;
For by mine head she knows his hiding-place.'

The seldom-frowning King frown'd, and replied,
'Too courteous truly! ye shall go no more
On quest of mine, seeing that ye forget
Obedience is the courtesy due to kings.'

He spake and parted. Wroth, but all in awe,
For twenty strokes of the blood, without a word,
Linger'd that other, staring after him;
Then shook his hair, strode off, and buzz'd abroad
About the maid of Astolat, and her love.
All ears were prick'd at once, all tongues were loosed:

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710. **frowned:** because Gawain had not prosecuted the quest until he had found Lancelot.

'The maid of Astolat loves Sir Lancelot,
Sir Lancelot loves the maid of Astolat.'
Some read the King's face, some the Queen's, and all
Had marvel what the maid might be, but most
Predoom'd her as unworthy. One old dame
Came suddenly on the Queen with the sharp news.
She, that had heard the noise of it before,
But sorrowing Lancelot should have stoop'd so low,
Marr'd her friend's aim with pale tranquillity.
So ran the tale like fire about the court,
Fire in dry stubble a nine-days' wonder flared:
Till ev'n the knights at banquet twice or thrice
Forgot to drink to Lancelot and the Queen,
And pledging Lancelot and the lily maid
Smiled at each other, while the Queen, who sat
With lips severely placid, felt the knot
Climb in her throat, and with her feet unseen
Crush'd the wild passion out against the floor
Beneath the banquet, where the meats became
As wormwood, and she hated all who pledged.

But far away the maid in Astolat,
Her guiltless rival, she that ever kept
The one-day-seen Sir Lancelot in her heart,
Crept to her father, while he mused alone,
Sat on his knee, stroked his gray face and said,
'Father, you call me wilful, and the fault
Is yours who let me have my will, and now,
Sweet father, will you let me lose my wits?'
'Nay,' said he, 'surely.' 'Wherefore, let me hence,'
She answer'd, 'and find out our dear Lavaine.'
'Ye will not lose your wits for dear Lavaine:
Bide,' answer'd he: 'we needs must hear anon
Of him, and of that other.' 'Ay,' she said,

'And of that other, for I needs must hence
And find that other, wheresoe'er he be,
And with mine own hand give his diamond to him
Lest I be found as faithless in the quest
As yon proud Prince who left the quest to me.
Sweet father, I behold him in my dreams
Gaunt as it were the skeleton of himself,
Death-pale, for lack of gentle maiden's aid.
The gentler-born the maiden, the more bound,
My father, to be sweet and serviceable
To noble knights in sickness, as ye know
When these have worn their tokens: let me hence
I pray you.' Then her father nodding said,
'Ay, ay, the diamond: wit ye well, my child,
Right fain were I to learn this knight were whole,
Being our greatest: yea, and you must give it—
And sure I think this fruit is hung too high
For any mouth to gape for save a queen's—
Nay, I mean nothing: so then, get you gone,
Being so very wilful you must go.'

Lightly, her suit allow'd, she slipt away,
And while she made her ready for her ride,
Her father's latest word humm'd in her ear,
'Being so very wilful you must go,'
And changed itself and echo'd in her heart,
'Being so very wilful you must die.'
But she was happy enough and shook it off,
As we shake off the bee that buzzes at us;
And in her heart she answer'd it and said,
'What matter, so I help him back to life?'
Then far away with good Sir Torre for guide
Rode o'er the long backs of the bushless downs
To Camelot, and before the city-gates
Came on her brother with a happy face

Making a roan horse caper and curvet
For pleasure all about a field of flowers:
Whom when she saw, 'Lavaine,' she cried, 'Lavaine,
How fares my lord Sir Lancelot?' He amazed,
'Torre and Elaine! why here? Sir Lancelot!
How know ye my lord's name is Lancelot?'
But when the maid had told him all her tale,
Then turn'd Sir Torre, and being in his moods
Left them, and under the strange-statued gate,
Where Arthur's wars were render'd mystically,
Past up the still rich city to his kin,
His own far blood, which dwelt at Camelot;
And her, Lavaine across the poplar grove
Led to the caves: there first she saw the casque
Of Lancelot on the wall: her scarlet sleeve,
Tho' carved and cut, and half the pearls away,
Stream'd from it still; and in her heart she laugh'd,
Because he had not loosed it from his helm,
But meant once more perchance to tourney in it.
And when they gain'd the cell wherein he slept,
His battle-writhen arms and mighty hands
Lay naked on the wolfskin, and a dream
Of dragging down his enemy made them move.
Then she that saw him lying unsleek, unshorn,
Gaunt as it were the skeleton of himself,
Utter'd a little tender dolorous cry.
The sound not wonted in a place so still
Woke the sick knight, and while he roll'd his eyes
Yet blank from sleep, she started to him, saying,
'Your prize the diamond sent you by the King:'
His eyes glisten'd: she fancied 'Is it for me?'
And when the maid had told him all the tale
Of King and Prince, the diamond sent, the quest
Assign'd to her not worthy of it, she knelt
Full lowly by the corners of his bed,

And laid the diamond in his open hand.
Her face was near, and as we kiss the child
That does the task assign'd, he kiss'd her face.
At once she slipt like water to the floor.
'Alas,' he said, 'your ride hath wearied you.
Rest must you have.' 'No rest for me,' she said;
'Nay, for near you, fair lord, I am at rest.'
What might she mean by that? his large black eyes
Yet larger thro' his leanness, dwelt upon her,
Till all her heart's sad secret blazed itself
In the heart's colours on her simple face;
And Lancelot look'd and was perplext in mind,
And being weak in body said no more;
But did not love the colour; woman's love,
Save one, he not regarded, and so turn'd
Sighing, and feign'd a sleep until he slept.

Then rose Elaine and glided thro' the fields,
And past beneath the weirdly-sculptured gates
Far up the dim rich city to her kin;
There bode the night: but woke with dawn, and past
Down thro' the dim rich city to the fields,
Thence to the cave: so day by day she past
In either twilight ghost-like to and fro
Gliding, and every day she tended him.
And likewise many a night: and Lancelot
Would, tho' he call'd his wound a little hurt
Whereof he should be quickly whole, at times
Brain-feverous in his heat and agony, seem
Uncourteous, even he: but the meek maid
Sweetly forbore him ever, being to him
Meeker than any child to a rough nurse,
Milder than any mother to a sick child,
And never woman yet, since man's first fall,
Did kindlier unto man, but her deep love

Upbore her; till the hermit, skill'd in all
The simples and the science of that time,
Told him that her fine care had saved his life.
And the sick man forgot her simple blush,
Would call her friend and sister, sweet Elaine,
Would listen for her coming and regret
Her parting step, and held her tenderly,
And loved her with all love except the love
Of man and woman when they love their best,
Closest and sweetest, and had died the death
In any knighty fashion for her sake.
And peradventure had he seen her first
She might have made this and that other world
Another world for the sick man; but now
The shackles of an old love straiten'd him,
His honour rooted in dishonour stood,
And faith unfaithful kept him falsely true.

Yet the great knight in his mid-sickness made
Full many a holy vow and pure resolve.
These, as but born of sickness, could not live:
For when the blood ran lustier in him again,
Full often the bright image of one face,
Making a treacherous quiet in his heart,
Dispersed his resolution like a cloud.
Then if the maiden, while that ghostly grace
Beam'd on his fancy, spoke, he answer'd not,
Or short and coldly, and she knew right well
What the rough sickness meant, but what this meant
She knew not, and the sorrow dimm'd her sight,
And drave her ere her time across the fields
Far into the rich city, where alone
She murmur'd, 'Vain, in vain: it cannot be.
He will not love me; how then? must I die?'
Then as a little helpless innocent bird,

That has but one plain passage of few notes,
Will sing the simple passage o'er and o'er
For all an April morning, till the ear
Wearies to hear it, so the simple maid
Went half the night repeating, 'Must I die?'
And now to right she turn'd, and now to left,
And found no ease in turning or in rest;
And 'Him or death,' she mutter'd, 'death or him,
Again and like a burthen, 'Him or death.'

But when Sir Lancelot's deadly hurt was whole
To Astolat returning rode the three.
There morn by morn, arraying her sweet self
In that wherein she deem'd she look'd her best,
She came before Sir Lancelot, for she thought
'If I be loved, these are my festal robes,
If not, the victim's flowers before he fall.'
And Lancelot ever prest upon the maid
That she should ask some goodly gift of him
For her own self or hers; 'and do not shun
To speak the wish most near to your true heart;
Such service have ye done me, that I make
My will of yours, and Prince and Lord am I
In mine own land, and what I will I can.'
Then like a ghost she lifted up her face,
But like a ghost without the power to speak.
And Lancelot saw that she withheld her wish,
And bode among them yet a little space
Till he should learn it; and one morn it chanced
He found her in among the garden yews,
And said, 'Delay no longer, speak your wish,

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905. **the victim's flowers.** In Greek sacrifices the head of the animal doomed to die was wreathed with flowers.

912. **mine own land.** Lancelot's realm was in Brittany "beyond the seas." Cf. 953.

Seeing I go to-day:' then out she brake:
'Going? and we shall never see you more.
And I must die for want of one bold word.'
'Speak: that I live to hear,' he said, 'is yours.'
Then suddenly and passionately she spoke:
'I have gone mad. I love you: let me die.'
'Ah, sister,' answer'd Lancelot, 'what is this?'
And innocently extending her white arms,
'Your love,' she said, 'your love—to be your wife.'
And Lancelot answer'd, 'Had I chosen to wed,
I had been wedded earlier, sweet Elaine:
But now there never will be wife of mine.'
'No, no,' she cried, 'I care not to be wife,
But to be with you still, to see your face,
To serve you, and to follow you thro' the world.'
And Lancelot answer'd, 'Nay, the world, the world,
All ear and eye, with such a stupid heart
To interpret ear and eye, and such a tongue
To blare its own interpretation—nay,
Full ill then should I quit your brother's love,
And your good father's kindness.' And she said,
'Not to be with you, not to see your face—
Alas for me then, my good days are done.'
'Nay, noble maid,' he answer'd, 'ten times nay!
This is not love: but love's first flash in youth,
Most common: yea, I know it of mine own self:
And you yourself will smile at your own self
Hereafter, when you yield your flower of life
To one more fitly yours, not thrice your age:
And then will I, for true you are and sweet
Beyond mine old belief in womanhood,

923. **that I live to hear is yours**: i. e., it is owing to your care that I am alive.

939. **Quit**: requite.

More specially should your good knight be poor,
Endow you with broad land and territory
Even to the half my realm beyond the seas,
So that would make you happy: furthermore,
Ev'n to the death, as tho' ye were my blood,
In all your quarrels will I be your knight.
This will I do, dear damsel, for your sake,
And more than this I cannot.'

While he spoke
She neither blush'd nor shook, but deathly-pale
Stood grasping what was nearest, then replied:
'Of all this will I nothing;' and so fell,
And thus they bore her swooning to her tower.

Then spake, to whom thro' those black walls of yew
Their talk had pierced, her father: 'Ay, a flash,
I fear me, that will strike my blossom dead.
Too courteous are ye, fair Lord Lancelot.
I pray you, use some rough discourtesy
To blunt or break her passion.'

Lancelot said
'That were against me: what I can I will;'
And there that day remain'd, and toward even
Sent for his shield: full meekly rose the maid,
Stript off the case, and gave the naked shield;
Then, when she heard his horse upon the stones,
Unclasping flung the casement back, and lock'd
Down on his helm, from which her sleeve had gone
And Lancelot knew the little clinking sound;

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964. **flash.** The father repeats Lancelot's word (944) in another meaning.

976. **clinking sound:** made by the opening of the window.

And she by tact of love was well aware
That Lancelot knew that she was looking at him
And yet he glanced not up, nor waved his hand,
Nor bade farewell, but sadly rode away.
This was the one discourtesy that he used.

So in her tower alone the maiden sat:
His very shield was gone; only the case,
Her own poor work, her empty labour, left.
But still she heard him, still his picture form'd
And grew between her and the pictured wall.
Then came her father, saying in low tones,
'Have comfort,' whom she greeted quietly.
Then came her brethren saying, 'Peace to thee,
Sweet sister,' whom she answer'd with all calm.
But when they left her to herself again,
Death, like a friend's voice from a distant field
Approaching thro' the darkness, call'd; the owls
Wailing had power upon her, and she mixt
Her fancies with the sallow-rifted glooms
Of evening, and the moanings of the wind.

And in those days she made a little song,
And call'd her song 'The Song of Love and Death,'
And sang it: sweetly could she make and sing.

'Sweet is true love tho' given in vain, in vain;
And sweet is death who puts an end to pain:
I know not which is sweeter, no, not I.

'Love, art thou sweet? then bitter death must be:
Love, thou art bitter; sweet is death to me.
O Love, if death be sweeter, let me die.

'Sweet love, that seems not made to fade away,
Sweet death, that seems to make us loveless clay,
I know not which is sweeter, no, not I.

'I fain would follow love, if that could be;
I needs must follow death, who calls for me;
Call and I follow, I follow! let me die.'

High with the last line scaled her voice, and this,
All in a fiery dawning wild with wind
That shook her tower, the brothers heard, and thought
With shuddering, 'Hark the Phantom of the house
That ever shrieks before a death,' and call'd
The father, and all three in hurry and fear
Ran to her, and lo! the blood-red light of dawn
Flared on her face, she shrilling, 'Let me die!'

And when we dwell upon a word we know,
Repeating, till the word we know so well
Becomes a wonder, and we know not why,
So dwelt the father on her face, and thought
'Is this Elaine?' till back the maiden fell,
Then gave a languid hand to each, and lay,
Speaking a still good-morrow with her eyes.
At last she said, 'Sweet brothers, yesternight
I seem'd a curious little maid again,
As happy as when we dwelt among the woods,
And when ye used to take me with the flood
Up the great river in the boatman's boat.
Only ye would not pass beyond the cape
That has the poplar on it: there ye fixt
Your limit, oft returning with the tide.
And yet I cried because ye would not pass
Beyond it, and far up the shining flood
Until we found the palace of the King.
And yet ye would not; but this night I dream'd
That I was all alone upon the flood,
And then I said, "Now shall I have my will:"

And there I woke, but still the wish remain'd.
So let me hence that I may pass at last
Beyond the poplar and far up the flood,
Until I find the palace of the King.
There will I enter in among them all,
And no man there will dare to mock at me;
But there the fine Gawain will wonder at me,
And there the great Sir Lancelot muse at me;
Gawain, who bade a thousand farewells to me,
Lancelot, who coldly went, nor bade me one:
And there the King will know me and my love,
And there the Queen herself will pity me,
And all the gentle court will welcome me,
And after my long voyage I shall rest!'

'Peace,' said her father, 'O my child, ye seem
Light-headed, for what force is yours to go
So far, being sick? and wherefore would ye look
On this proud fellow again, who scorns us all?'

Then the rough Torre began to heave and move,
And bluster into stormy sobs and say,
'I never loved him: an I meet with him,
I care not howsoever great he be,
Then will I strike at him and strike him down,
Give me good fortune, I will strike him dead,
For this discomfort he hath done the house.'

To whom the gentle sister made reply,
'Fret not yourself, dear brother, nor be wroth,
Seeing it is no more Sir Lancelot's fault
Not to love me, than it is mine to love
Him of all men who seems to me the highest.'

'Highest?' the father answer'd, echoing 'highest?'
(He meant to break the passion in her) 'nay,

Daughter, I know not what you call the highest;
But this I know, for all the people know it,
He loves the Queen, and in an open shame;
And she returns his love in open shame;
If this be high, what is it to be low?'

Then spake the lily maid of Astolat:
'Sweet father, all too faint and sick am I
For anger: these are slanders: never yet
Was noble man but made ignoble talk.
He makes no friend who never made a foe.
But now it is my glory to have loved
One peerless, without stain: so let me pass,
My father, howsoe'er I seem to you,
Not all unhappy, having loved God's best
And greatest, tho' my love had no return:
Yet, seeing you desire your child to live,
Thanks, but you work against your own desire;
For if I could believe the things you say
I should but die the sooner; wherefore cease,
Sweet father, and bid call the ghostly man
Hither, and let me shrive me clean, and die.'

So when the ghostly man had come and gone,
She with a face, bright as for sin forgiven,
Besought Lavaine to write as she devised
A letter, word for word; and when he ask'd
'Is it for Lancelot, is it for my dear lord?
Then will I bear it gladly;' she replied,
'For Lancelot and the Queen and all the world,
But I myself must bear it.' Then he wrote
The letter she devised; which being writ
And folded, 'O sweet father, tender and true,

1092. **the ghostly man:** the priest.

Deny me not,' she said—'ye never yet
Denied my fancies—this, however strange,
My latest: lay the letter in my hand
A little ere I die, and close the hand
Upon it; I shall guard it even in death.
And when the heat is gone from out my heart,
Then take the little bed on which I died
For Lancelot's love, and deck it like the Queen's
For richness, and me also like the Queen
In all I have of rich, and lay me on it.
And let there be prepared a chariot-bier
To take me to the river, and a barge
Be ready on the river, clothed in black.
I go in state to court, to meet the Queen.
There surely I shall speak for mine own self,
And none of you can speak for me so well.
And therefore let our dumb old man alone
Go with me, he can steer and row, and he
Will guide me to that palace, to the doors.'

She ceased: her father promised; whereupon
She grew so cheerful that they deem'd her death
Was rather in the fantasy than the blood.
But ten slow mornings past, and on the eleventh
Her father laid the letter in her hand,
And closed the hand upon it, and she died.
So that day there was dole in Astolat.

But when the next sun brake from under-
ground,
Then, those two brethren slowly with bent brows,
Accompanying, the sad chariot-bier
Past like a shadow thro' the field, that shone
Full-summer, to that stream whereon the barge,
Pall'd all its length in blackest samite, lay.

There sat the lifelong creature of the house,
Loyal, the dumb old servitor, on deck,
Winking his eyes, and twisted all his face.
So those two brethren from the chariot took
And on the black decks laid her in her bed,
Set in her hand a lily, o'er her hung
The silken case with braided blazonings,
And kiss'd her quiet brows, and saying to her
'Sister, farewell for ever,' and again
'Farewell, sweet sister,' parted all in tears.
Then rose the dumb old servitor, and the dead,
Oar'd by the dumb, went upward with the flood—
In her right hand the lily, in her left
The letter—all her bright hair streaming down—
And all the coverlid was cloth of gold
Drawn to her waist, and she herself in white
All but her face, and that clear-featured face
Was lovely, for she did not seem as dead,
But fast asleep, and lay as tho' she smiled.

That day Sir Lancelot at the palace craved
Audience of Guinevere, to give at last
The price of half a realm, his costly gift,
Hard-won and hardly won with bruise and blow,
With deaths of others, and almost his own,
The nine-years-fought-for diamonds: for he saw
One of her house, and sent him to the Queen
Bearing his wish, whereto the Queen agreed
With such and so unmoved a majesty
She might have seem'd her statue, but that he,
Low-drooping till he well nigh kiss'd her feet

1136. **creature**: dependent.
1147. **the flood**: the tide.
1160. **diamonds**: in grammatical apposition with *gift*, 1157.

For loyal awe, saw with a sidelong eye
The shadow of some piece of pointed lace,
In the Queen's shadow, vibrate on the walls,
And parted, laughing in his courtly heart.

All in an oriel on the summer side,
Vine-clad, of Arthur's palace toward the stream,
They met, and Lancelot kneeling utter'd, 'Queen,
Lady, my liege, in whom I have my joy,
Take, what I had not won except for you,
These jewels, and make me happy, making them
An armlet for the roundest arm on earth,
Or necklace for a neck to which the swan's
Is tawnier than her cygnet's: these are words:
Your beauty is your beauty, and I sin
In speaking, yet O grant my worship of it
Words, as we grant grief tears. Such sin in words
Perchance, we both can pardon: but, my Queen,
I hear of rumours flying thro' your court.
Our bond, as not the bond of man and wife,
Should have in it an absoluter trust
To make up that defect: let rumours be:
When did not rumours fly? these, as I trust
That you trust me in your own nobleness,
I may not well believe that you believe.'

While thus he spoke, half-turn'd away, the Queen
Brake from the vast oriel-embowering vine
Leaf after leaf, and tore, and cast them off,
Till all the place whereon she stood was green;
Then, when he ceased, in one cold passive hand
Received at once and laid aside the gems
There on a table near her, and replied:

1170. **oriel**: a projecting window.
1180. **grant—words**: i. e., allow me to speak.

'It may be, I am quicker of belief
Than you believe me, Lancelot of the Lake.
Our bond is not the bond of man and wife.
This good is in it, whatsoe'er of ill,
It can be broken easier. I for you
This many a year have done despite and wrong
To one whom ever in my heart of hearts
I did acknowledge nobler. What are these?
Diamonds for me! they had been thrice their worth
Being your gift, had you not lost your own.
To loyal hearts the value of all gifts
Must vary as the giver's. Not for me!
For her! for your new fancy. Only this
Grant me, I pray you: have your joys apart.
I doubt not that however changed, you keep
So much of what is graceful: and myself
Would shun to break those bounds of courtesy
In which as Arthur's Queen I move and rule:
So cannot speak my mind. An end to this!
A strange one! yet I take it with Amen.
So pray you, add my diamonds to her pearls;
Deck her with these; tell her she shines me down:
An armlet for an arm to which the Queen's
Is haggard, or a necklace for a neck
O as much fairer—as a faith once fair
Was richer than these diamonds—hers not mine—
Nay, by the mother of our Lord himself,
Or hers or mine, mine now to work my will—
She shall not have them.'

Saying which she seized,
And, thro' the casement standing wide for heat,
Flung them, and down they flash'd, and smote the stream.
Then from the smitten surface flash'd, as it were,

Diamonds to meet them, and they past away.
Then while Sir Lancelot leant, in half disdain
At love, life, all things, on the window ledge,
Close underneath his eyes, and right across
Where these had fallen, slowly past the barge
Whereon the lily maid of Astolat
Lay smiling, like a star in blackest night.

But the wild Queen, who saw not, burst away
To weep and wail in secret; and the barge,
On to the palace-doorway sliding, paused.
There two stood arm'd, and kept the door; to whom,
All up the marble stair, tier over tier,
Were added mouths that gaped, and eyes that ask'd
'What is it?' but that oarsman's haggard face,
As hard and still as is the face that men
Shape to their fancy's eye from broken rocks
On some cliff-side, appall'd them, and they said,
'He is enchanted, cannot speak—and she,
Look how she sleeps—the Fairy Queen, so fair!
Yea, but how pale! what are they? flesh and blood?
Or come to take the King to Fairyland?
For some do hold our Arthur cannot die,
But that he passes into Fairyland.'

While thus they babbled of the King, the King
Came girt with knights: then turn'd the tongueless man
From the half-face to the full eye, and rose
And pointed to the damsel, and the doors.
So Arthur bade the meek Sir Percivale
And pure Sir Galahad to uplift the maid;
And reverently they bore her into hall.

1254. **From the half-face to the full eye:** he turned squarely, from profile to full face.

Then came the fine Gawain and wonder'd at her,
And Lancelot later came and mused at her,
And last the Queen herself, and pitied her:
But Arthur spied the letter in her hand,
Stoopt, took, brake seal, and read it; this was all:

'Most noble lord, Sir Lancelot of the Lake,
I, sometime call'd the maid of Astolat,
Come, for you left me taking no farewell,
Hither, to take my last farewell of you.
I loved you, and my love had no return,
And therefore my true love has been my death.
And therefore to our Lady Guinevere,
And to all other ladies, I make moan:
Pray for my soul, and yield me burial.
Pray for my soul thou too, Sir Lancelot,
As thou art a knight peerless.'

Thus he read;
And ever in the reading, lords and dames
Wept, looking often from his face who read
To hers which lay so silent, and at times,
So touch'd were they, half-thinking that her lips,
Who had devised the letter, moved again.
Then freely spoke Sir Lancelot to them all:
'My lord liege Arthur, and all ye that hear,
Know that for this most gentle maiden's death
Right heavy am I; for good she was and true,
But loved me with a love beyond all love
In women, whomsoever I have known.
Yet to be loved makes not to love again;
Not at my years, however it hold in youth.
I swear by truth and knighthood that I gave
No cause, not willingly, for such a love:

1283. heavy: in Middle English, "weighted with sorrow."

To this I call my friends in testimony,
Her brethren, and her father, who himself
Besought me to be plain and blunt, and use,
To break her passion, some discourtesy
Against my nature: what I could, I did.
I left her and I bade her no farewell;
Tho', had I dreamt the damsel would have died,
I might have put my wits to some rough use,
And help'd her from herself.'

Then said the Queen
(Sea was her wrath, yet working after storm),
'Ye might at least have done her so much grace,
Fair lord, as would have help'd her from her death.'
He raised his head, their eyes met and hers fell,
He adding, 'Queen, she would not be content
Save that I wedded her, which could not be.
Then might she follow me thro' the world, she ask'd;
It could not be. I told her that her love
Was but the flash of youth, would darken down
To rise hereafter in a stiller flame
Toward one more worthy of her—then would I,
More specially were he, she wedded, poor,
Estate them with large land and territory
In mine own realm beyond the narrow seas,
To keep them in all joyance: more than this
I could not; this she would not, and she died.'

He pausing, Arthur answer'd, 'O my knight,
It will be to thy worship, as my knight,
And mine, as head of all our Table Round,
To see that she be buried worshipfully.'

So toward that shrine which then in all the realm
Was richest, Arthur leading, slowly went

The marshall'd Order of their Table Round,
And Lancelot sad beyond his wont, to see
The maiden buried, not as one unknown,
Nor meanly, but with gorgeous obsequies,
And mass, and rolling music, like a queen.
And when the knights had laid her comely head
Low in the dust of half-forgotten kings,
Then Arthur spake among them, 'Let her tomb
Be costly, and her image thereupon,
And let the shield of Lancelot at her feet
Be carven, and her lily in her hand.
And let the story of her dolorous voyage
For all true hearts be blazon'd on her tomb
In letters gold and azure!' which was wrought
Thereafter; but when now the lords and dames
And people, from the high door streaming, brake
Disorderly, as homeward each, the Queen,
Who mark'd Sir Lancelot where he moved apart,
Drew near, and sigh'd in passing, 'Lancelot,
Forgive me; mine was jealousy in love.'
He answer'd with his eyes upon the ground,
'That is love's curse; pass on, my Queen, forgiven.'
But Arthur, who beheld his cloudy brows,
Approach'd him, and with full affection said,

'Lancelot, my Lancelot, thou in whom I have
Most joy and most affiance, for I know
What thou hast been in battle by my side,
And many a time have watch'd thee at the tilt
Strike down the lusty and long-practised knight,
And let the younger and unskill'd go by
To win his honour and to make his name,
And loved thy courtesies and thee, a man

1334. **gold and azure:** Lancelot's colors.

Made to be loved; but now I would to God,
Seeing the homeless trouble in thine eyes,
Thou couldst have loved this maiden, shaped, it seems,
By God for thee alone, and from her face,
If one may judge the living by the dead,
Delicately pure and marvellously fair,
Who might have brought thee, now a lonely man
Wifeless and heirless, noble issue, sons
Born to the glory of thy name and fame,
My knight, the great Sir Lancelot of the Lake.'

Then answer'd Lancelot, 'Fair she was, my King,
Pure, as you ever wish your knights to be.
To doubt her fairness were to want an eye,
To doubt her pureness were to want a heart—
Yea, to be loved, if what is worthy love
Could bind him, but free love will not be bound.'

'Free love, so bound, were freëst,' said the King.
'Let love be free; free love is for the best:
And, after heaven, on our dull side of death,
What should be best, if not so pure a love
Clothed in so pure a loveliness? yet thee
She fail'd to bind, tho' being, as I think,
Unbound as yet, and gentle, as I know.'

And Lancelot answer'd nothing, but he went,
And at the inrunning of a little brook
Sat by the river in a cove, and watch'd
The high reed wave, and lifted up his eyes
And saw the barge that brought her moving down,
Far-off, a blot upon the stream, and said
Low in himself, 'Ah, simple heart and sweet,
Ye loved me, damsel, surely with a love
Far tenderer than my Queen's. Pray for thy soul?

Ay, that will I. Farewell too—now at last—
Farewell, fair lily. "Jealousy in love?"
Not rather dead love's harsh heir, jealous pride?
Queen, if I grant the jealousy as of love,
May not your crescent fear for name and fame
Speak, as it waxes, of a love that wanes?
Why did the King dwell on my name to me?
Mine own name shames me, seeming a reproach,
Lancelot, whom the Lady of the Lake
Caught from his mother's arms—the wondrous one
Who passes thro' the vision of the night—
She chanted snatches of mysterious hymns
Heard on the winding waters, eve and morn
She kiss'd me saying, "Thou art fair, my child,
As a king's son," and often in her arms
She bare me, pacing on the dusky mere.
Would she had drown'd me in it, where'er it be!
For what am I? what profits me my name
Of greatest knight? I fought for it, and have it:
Pleasure to have it, none; to lose it, pain;
Now grown a part of me: but what use in it?
To make men worse by making my sin known?
Or sin seem less, the sinner seeming great?
Alas for Arthur's greatest knight, a man
Not after Arthur's heart! I needs must break
These bonds that so defame me: not without
She wills it: would I, if she will'd it? nay,
Who knows? but if I would not, then may God,
I pray him, send a sudden Angel down
To seize me by the hair and bear me far,
And fling me deep in that forgotten mere,
Among the tumbled fragments of the hills.'

So groan'd Sir Lancelot in remorseful pain,
Not knowing he should die a holy man.

THE HOLY GRAIL

From noiseful arms, and acts of prowess done
In tournament or tilt, Sir Percivale,
Whom Arthur and his knighthood call'd The Pure,
Had pass'd into the silent life of prayer,
Praise, fast, and alms; and leaving for the cowl
The helmet in an abbey far away
From Camelot, there, and not long after, died.

And one, a fellow-monk among the rest,
Ambrosius, loved him much beyond the rest,
And honour'd him, and wrought into his heart
A way by love that waken'd love within,
To answer that which came: and as they sat
Beneath a world-old yew-tree, darkening half
The cloisters, on a gustful April morn
That puff'd the swaying branches into smoke
Above them, ere the summer when he died,
The monk Ambrosius question'd Percivale:

'O brother, I have seen this yew-tree smoke,
Spring after spring, for half a hundred years:
For never have I known the world without,
Nor ever stray'd beyond the pale: but thee,
When first thou camest—such a courtesy
Spake thro' the limbs and in the voice—I knew
For one of those who eat in Arthur's hall;

21. **pale**: limit, fence, wall, of the monastery.

For good ye are and bad, and like to coins,
Some true, some light, but every one of you
Stamp'd with the image of the King; and now
Tell me, what drove thee from the Table Round,
My brother? was it earthly passion crost?'

'Nay,' said the knight; 'for no such passion mine.
But the sweet vision of the Holy Grail
Drove me from all vainglories, rivalries,
And earthly heats that spring and sparkle out
Among us in the jousts, while women watch
Who wins, who falls; and waste the spiritual strength
Within us, better offer'd up to Heaven.'

To whom the monk: 'The Holy Grail!—I trust
We are green in Heaven's eyes; but here too much
We moulder—as to things without I mean—
Yet one of your own knights, a guest of ours,
Told us of this in our refectory,
But spake with such a sadness and so low
We heard not half of what he said. What is it?
The phantom of a cup that comes and goes?'

'Nay, monk! what phantom?' answer'd Percivale.
'The cup, the cup itself, from which our Lord
Drank at the last sad supper with his own.
This, from the blessed land of Aromat—

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38. **green:** innocent.

39. **we moulder:** we get no news; we lose connection with the world.

40. **one of your own knights:** cf. 696–704.

45. **what phantom?** no phantom.

46. **the cup:** Matthew, 26; 27.

48. **Aromat:** Arimathea.

After the day of darkness, when the dead
Went wandering o'er Moriah—the good saint
Arimathæan Joseph, journeying brought
To Glastonbury, where the winter thorn
Blossoms at Christmas, mindful of our Lord.
And there awhile it bode; and if a man
Could touch or see it, he was heal'd at once,
By faith, of all his ills. But then the times
Grew to such evil that the holy cup
Was caught away to Heaven, and disappear'd.'

To whom the monk: 'From our old books I know
That Joseph came of old to Glastonbury,
And there the heathen Prince, Arviragus,
Gave him an isle of marsh whereon to build;
And there he built with wattles from the marsh
A little lonely church in days of yore,
For so they say, these books of ours, but seem
Mute of this miracle, far as I have read.
But who first saw the holy thing to-day?'

'A woman,' answer'd Percivale, 'a nun,
And one no further off in blood from me
Than sister; and if ever holy maid
With knees of adoration wore the stone,
A holy maid; tho' never maiden glow'd,
But that was in her earlier maidenhood,

49. **day of darkness:** Matthew 27: 52–53.
50. **Moriah:** The hill on which the temple at Jerusalem was built.
51. **Joseph:** Matthew 27: 57–58.
54. **it:** the cup.
63. **wattles:** interwoven branches or twigs.
66. **this miracle:** the cup; The Holy Grail.
67. **today:** in the days of Percivale and Ambrosius.

With such a fervent flame of human love,
Which being rudely blunted, glanced and shot
Only to holy things; to prayer and praise
She gave herself, to fast and alms. And yet,
Nun as she was, the scandal of the Court,
Sin against Arthur and the Table Round,
And the strange sound of an adulterous race,
Across the iron grating of her cell
Beat, and she pray'd and fasted all the more.

'And he to whom she told her sins, or what
Her all but utter whiteness held for sin,
A man well-nigh a hundred winters old,
Spake often with her of the Holy Grail,
A legend handed down thro' five or six,
And each of these a hundred winters old,
From our Lord's time. And when King Arthur made
His Table Round, and all men's hearts became
Clean for a season, surely he had thought
That now the Holy Grail would come again;
But sin broke out. Ah, Christ, that it would come
And heal the world of all their wickedness!
"O Father!" ask'd the maiden, "might it come
To me by prayer and fasting?" "Nay," said he,
"I know not, for thy heart is pure as snow."
And so she pray'd and fasted, till the sun
Shone, and the wind blew, thro' her, and I thought
She might have risen and floated when I saw her.

'For on a day she sent to speak with me.
And when she came to speak, behold her eyes
Beyond my knowing of them, beautiful,
Beyond all knowing of them, wonderful,

Beautiful in the light of holiness.
And "O my brother Percivale," she said,
"Sweet brother, I have seen the Holy Grail:
For, waked at dead of night, I heard a sound
As of a silver horn from o'er the hills
Blown, and I thought, 'It is not Arthur's use
To hunt by moonlight;' and the slender sound
As from a distance beyond distance grew
Coming upon me—O never harp nor horn,
Nor aught we blow with breath, or touch with hand,
Was like that music as it came; and then
Stream'd thro' my cell a cold and silver beam,
And down the long beam stole the Holy Grail,
Rose-red with beatings in it, as if alive,
Till all the white walls of my cell were dyed
With rosy colours leaping on the wall;
And then the music faded, and the Grail
Past, and the beam decay'd, and from the walls
The rosy quiverings died into the night.
So now the Holy Thing is here again
Among us, brother, fast thou too and pray,
And tell thy brother knights to fast and pray,
That so perchance the vision may be seen
By thee and those, and all the world be heal'd."

'Then leaving the pale nun, I spake of this
To all men; and myself fasted and pray'd
Always, and many among us many a week
Fasted and pray'd even to the uttermost,
Expectant of the wonder that would be.

'And one there was among us, ever moved
Among us in white armour, Galahad.
"God make thee good as thou art beautiful,"

Said Arthur, when he dubb'd him knight; and none
In so young youth, was ever made a knight
Till Galahad: and this Galahad, when he heard
My sister's vision, fill'd me with amaze;
His eyes became so like her own, they seem'd
Hers, and himself her brother more than I.

'Sister or brother none had he; but some
Call'd him a son of Lancelot, and some said
Begotten by enchantment—chatterers they,
Like birds of passage piping up and down,
That gape for flies—we know not whence they come;
For when was Lancelot wanderingly lewd?

'But she, the wan sweet maiden, shore away
Clean from her forehead all that wealth of hair
Which made a silken mat-work for her feet;
And out of this she plaited broad and long
A strong sword-belt, and wove with silver thread
And crimson in the belt a strange device,
A crimson grail within a silver beam;
And saw the bright boy-knight, and bound it on him,
Saying, "My knight, my love, my knight of heaven,
O thou, my love, whose love is one with mine,
I, maiden, round thee, maiden, bind my belt.
Go forth, for thou shalt see what I have seen,
And break thro' all, till one will crown thee king
Far in the spiritual city:" and as she spake
She sent the deathless passion in her eyes
Thro' him, and made him hers, and laid her mind
On him, and he believed in her belief.

'Then came a year of miracle: O brother,
In our great hall there stood a vacant chair,
Fashion'd by Merlin ere he past away,

And carven with strange figures; and in and out
The figures, like a serpent, ran a scroll
Of letters in a tongue no man could read.
And Merlin call'd it "The Siege perilous,"
Perilous for good and ill; "for there," he said,
"No man could sit but he should lose himself:"
And once by misadvertence Merlin sat
In his own chair, and so was lost; but he,
Galahad, when he heard of Merlin's doom,
Cried, "If I lose myself, I save myself!"

'Then on a summer night it came to pass,
While the great banquet lay along the hall,
That Galahad would sit down in Merlin's chair.

'And all at once, as there we sat, we heard
A cracking and a riving of the roofs,
And rending, and a blast, and overhead
Thunder, and in the thunder was a cry.
And in the blast there smote along the hall
A beam of light seven times more clear than day:
And down the long beam stole the Holy Grail
All over cover'd with a luminous cloud,
And none might see who bare it, and it past.
But every knight beheld his fellow's face
As in a glory, and all the knights arose,
And staring each at other like dumb men
Stood, till I found a voice and sware a vow.

'I sware a vow before them all, that I,
Because I had not seen the Grail, would ride

172. **Siege**: Seat. Tennyson explains Siege perilous as "The perilous seat which stands for the spiritual imagination."—Hallam Tennyson: *Works of Alfred Tennyson*, III, 492.

177. **doom**: prophecy.

A twelvemonth and a day in quest of it,
Until I found and saw it, as the nun
My sister saw it; and Galahad sware the vow,
And good Sir Bors, our Lancelot's cousin, sware,
And Lancelot sware, and many among the knights,
And Gawain sware, and louder than the rest.'

Then spake the monk Ambrosius, asking him,
'What said the King? Did Arthur take the vow?'

'Nay, for my lord,' said Percivale, 'the King,
Was not in hall: for early that same day
Scaped thro' a cavern from a bandit hold,
An outraged maiden sprang into the hall
Crying on help: for all her shining hair
Was smear'd with earth, and either milky arm
Red-rent with hooks of bramble, and all she wore
Torn as a sail that leaves the rope is torn
In tempest: so the King arose and went
To smoke the scandalous hive of those wild bees
That made such honey in his realm. Howbeit
Some little of this marvel he too saw,
Returning o'er the plain that then began
To darken under Camelot; whence the King
Look'd up, calling aloud, "Lo, there! the roofs
Of our great hall are roll'd in thunder-smoke!
Pray Heaven, they be not smitten by the bolt."
For dear to Arthur was that hall of ours,
As having there so oft with all his knights
Feasted, and as the stateliest under heaven.

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207. **scaped**: escaped.
207. **hold**: rendezvous.
214. **scandalous hive**: bandit hold.

'O brother, had you known our mighty hall,
Which Merlin built for Arthur long ago!
For all the sacred mount of Camelot,
And all the dim rich city, roof by roof,
Tower after tower, spire beyond spire,
By grove, and garden-lawn, and rushing brook,
Climbs to the mighty hall that Merlin built.
And four great zones of sculpture, set betwixt
With many a mystic symbol, gird the hall:
And in the lowest beasts are slaying men,
And in the second men are slaying beasts,
And on the third are warriors, perfect men,
And on the fourth are men with growing wings,
And over all one statue in the mould
Of Arthur, made by Merlin, with a crown,
And peak'd wings pointed to the Northern Star.
And eastward fronts the statue, and the crown
And both the wings are made of gold, and flame
At sunrise till the people in far fields,
Wasted so often by the heathen hordes,
Behold it, crying, "We have still a King."

'And, brother, had you known our hall within,
Broader and higher than any in all the lands!
Where twelve great windows blazon Arthur's wars,
And all the light that falls upon the board
Streams thro' the twelve great battles of our King.
Nay, one there is, and at the eastern end,
Wealthy with wandering lines of mount and mere,
Where Arthur finds the brand Excalibur.

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250. **twelve great battles:** cf. *Lancelot and Elaine*, 286–302.
253. **Excalibur:** cf. *The Coming of Arthur*, 294–304 and note to 294.

And also one to the west, and counter to it,
And blank: and who shall blazon it? when and how?—
O there, perchance, when all our wars are done,
The brand Excalibur will be cast away.

'So to this hall full quickly rode the King,
In horror lest the work by Merlin wrought,
Dreamlike, should on the sudden vanish, wrapt
In unremorseful folds of rolling fire.
And in he rode, and up I glanced, and saw
The golden dragon sparkling over all:
And many of those who burnt the hold, their arms
Hack'd, and their foreheads grimed with smoke, and sear'd,
Follow'd, and in among bright faces, ours,
Full of the vision, prest: and then the King
Spake to me, being nearest, "Percivale"
(Because the hall was all in tumult—some
Vowing, and some protesting), "what is this?"

'O brother, when I told him what had chanced,
My sister's vision, and the rest, his face
Darken'd, as I have seen it more than once,
When some brave deed seem'd to be done in vain,
Darken; and "Woe is me, my knights," he cried,
"Had I been here, ye had not sworn the vow."
Bold was mine answer, "Had thyself been here,
My King, thou wouldst have sworn." "Yea, yea," said he,
"Art thou so bold and hast not seen the Grail?"

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267. prest: the subject is *many*, line 264.

' "Nay, lord, I heard the sound, I saw the light,
But since I did not see the Holy Thing,
I sware a vow to follow it till I saw."

'Then when he ask'd us, knight by knight, if any
Had seen it, all their answers were as one:
"Nay, lord, and therefore have we sworn our vows."

' "Lo now," said Arthur, "have ye seen a cloud?
What go ye into the wilderness to see?"

'Then Galahad on the sudden, and in a voice
Shrilling along the hall to Arthur, call'd,
"But I, Sir Arthur, saw the Holy Grail,
I saw the Holy Grail and heard a cry—
'O Galahad, and O Galahad, follow me.' "

' "Ah, Galahad, Galahad," said the King, "for such
As thou art is the vision, not for these.
Thy holy nun and thou have seen a sign—
Holier is none, my Percivale, than she—
A sign to maim this Order which I made.
But ye, that follow but the leader's bell"
(Brother, the King was hard upon his knights),
"Taliessin is our fullest throat of song,
And one hath sung and all the dumb will sing.
Lancelot is Lancelot, and hath overborne
Five knights at once, and every younger knight,
Unproven, holds himself as Lancelot,
Till overborne by one, he learns—and ye,
What are ye? Galahads?—no, nor Percivales"

287. Cf. Matthew II: 7.
297. **this order**: the Round Table.

(For thus it pleased the King to range me close
After Sir Galahad); "nay," said he, "but men
With strength and will to right the wrong'd, of power
To lay the sudden heads of violence flat,
Knights that in twelve great battles splash'd and dyed
The strong White Horse in his own heathen blood—
But one hath seen, and all the blind will see.
Go, since your vows are sacred, being made:
Yet—for ye know the cries of all my realm
Pass thro' this hall—how often, O my knights,
Your places being vacant at my side,
This chance of noble deeds will come and go
Unchallenged, while ye follow wandering fires
Lost in the quagmire! Many of you, yea most,
Return no more: ye think I show myself
Too dark a prophet: come now, let us meet
The morrow morn once more in one full field
Of gracious pastime, that once more the King,
Before ye leave him for this Quest, may count
The yet-unbroken strength of all his knights,
Rejoicing in that Order which he made."

'So when the sun broke next from under ground,
All the great table of our Arthur closed
And clash'd in such a tourney and so full,
So many lances broken—never yet
Had Camelot seen the like, since Arthur came;
And I myself and Galahad, for a strength
Was in us from the vision, overthrew

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312. **White Horse**: Saxons.
313. Cf. 301.

So many knights that all the people cried,
And almost burst the barriers in their heat,
Shouting, "Sir Galahad and Sir Percivale!"

'But when the next day brake from under ground—
O brother, had you known our Camelot,
Built by old kings, age after age, so old
The King himself had fears that it would fall,
So strange, and rich, and dim; for where the roofs
Totter'd toward each other in the sky,
Met foreheads all along the street of those
Who watch'd us pass; and lower, and where the long
Rich galleries, lady-laden, weigh'd the necks
Of dragons clinging to the crazy walls,
Thicker than drops from thunder, showers of flowers
Fell as we past; and men and boys astride
On wyvern, lion, dragon, griffin, swan,
At all the corners, named us each by name,
Calling "God speed!" but in the ways below
The knights and ladies wept, and rich and poor
Wept, and the King himself could hardly speak
For grief, and all in middle street the Queen,
Who rode by Lancelot, wail'd and shriek'd aloud,
"This madness has come on us for our sins."
So to the Gate of the three Queens we came,
Where Arthur's wars are render'd mystically,
And thence departed every one his way.

'And I was lifted up in heart, and thought
Of all my late-shown prowess in the lists,

350. **wyvern**: a two-legged dragon with wings.
357. A reminder of the main theme of the Idylls.

How my strong lance had beaten down the knights,
So many and famous names; and never yet
Had heaven appear'd so blue, nor earth so green,
For all my blood danced in me, and I knew
That I should light upon the Holy Grail.

'Thereafter, the dark warning of our King,
That most of us would follow wandering fires,
Came like a driving gloom across my mind.
Then every evil word I had spoken once,
And every evil thought I had thought of old,
And every evil deed I ever did,
Awoke and cried, "This Quest is not for thee."
And lifting up mine eyes, I found myself
Alone, and in a land of sand and thorns,
And I was thirsty even unto death;
And I, too, cried, "This Quest is not for thee."

'And on I rode, and when I thought my thirst
Would slay me, saw deep lawns, and then a brook,
With one sharp rapid, where the crisping white
Play'd ever back upon the sloping wave,
And took both ear and eye; and o'er the brook
Were apple-trees, and apples by the brook
Fallen, and on the lawns. "I will rest here,"
I said, "I am not worthy of the Quest;"
But even while I drank the brook, and ate
The goodly apples, all these things at once
Fell into dust, and I was left alone,
And thirsting, in a land of sand and thorns.

'And then behold a woman at a door
Spinning; and fair the house whereby she sat,
And kind the woman's eyes and innocent,

And all her bearing gracious; and she rose
Opening her arms to meet me, as who should say,
"Rest here;" but when I touch'd her, lo! she, too,
Fell into dust and nothing, and the house
Became no better than a broken shed,
And in it a dead babe; and also this
Fell into dust, and I was left alone.

'And on I rode, and greater was my thirst.
Then flash'd a yellow gleam across the world,
And where it smote the plowshare in the field,
The plowman left his plowing, and fell down
Before it; where it glitter'd on her pail,
The milkmaid left her milking, and fell down
Before it, and I knew not why, but thought
"The sun is rising," tho' the sun had risen.
Then was I ware of one that on me moved
In golden armour with a crown of gold
About a casque all jewels; and his horse
In golden armour jewell'd everywhere:
And on the splendour came, flashing me blind;
And seem'd to me the Lord of all the world,
Being so huge. But when I thought he meant
To crush me, moving on me, lo! he, too,
Open'd his arms to embrace me as he came,
And up I went and touch'd him, and he, too,
Fell into dust, and I was left alone
And wearying in a land of sand and thorns.

'And I rode on and found a mighty hill,
And on the top, a city wall'd: the spires
Prick'd with incredible pinnacles into heaven.
And by the gateway stirr'd a crowd; and these
Cried to me climbing, "Welcome, Percivale!

Thou mightiest and thou purest among men!''
And glad was I and clomb, but found at top
No man, nor any voice. And thence I past
Far thro' a ruinous city, and I saw
That man had once dwelt there; but there I found
Only one man of an exceeding age.
''Where is that goodly company,'' said I,
''That so cried out upon me?'' and he had
Scarce any voice to answer, and yet gasp'd,
''Whence and what art thou?'' and even as he spoke
Fell into dust, and disappear'd, and I
Was left alone once more, and cried in grief,
''Lo, if I find the Holy Grail itself
And touch it, it will crumble into dust.''

'And thence I dropt into a lowly vale,
Low as the hill was high, and where the vale
Was lowest, found a chapel, and thereby
A holy hermit in a hermitage,
To whom I told my phantoms, and he said:

' ''O son, thou hast not true humility,
The highest virtue, mother of them all;
For when the Lord of all things made Himself
Naked of glory for His mortal change,
'Take thou my robe,' she said, 'for all is thine,'
And all her form shone forth with sudden light
So that the angels were amazed, and she
Follow'd Him down, and like a flying star
Led on the gray-hair'd wisdom of the east;
But her thou hast not known: for what is this
Thou thoughtest of thy prowess and thy sins?
Thou hast not lost thyself to save thyself

453. **gray hair'd wisdom: the Magi.**

As Galahad." When the hermit made an end,
In silver armour suddenly Galahad shone
Before us, and against the chapel door
Laid lance, and enter'd, and we knelt in prayer.
And there the hermit slaked my burning thirst,
And at the sacring of the mass I saw
The holy elements alone; but he,
"Saw ye no more? I, Galahad, saw the Grail,
The Holy Grail, descend upon the shrine:
I saw the fiery face as of a child
That smote itself into the bread, and went;
And hither am I come; and never yet
Hath what thy sister taught me first to see,
This Holy Thing, fail'd from my side, nor come
Cover'd, but moving with me night and day,
Fainter by day, but always in the night
Blood-red, and sliding down the blacken'd marsh
Blood-red, and on the naked mountain top
Blood-red, and in the sleeping mere below
Blood-red. And in the strength of this I rode,
Shattering all evil customs everywhere,
And past thro' Pagan realms, and made them mine,
And clash'd with Pagan hordes, and bore them down,
And broke thro' all, and in the strength of this
Come victor. But my time is hard at hand,
And hence I go; and one will crown me king
Far in the spiritual city; and come thou, too,
For thou shalt see the vision when I go."

'While thus he spake, his eye, dwelling on mine,
Drew me, with power upon me, till I grew

462. sacring: consecration.

One with him, to believe as he believed.
Then, when the day began to wane, we went.

'There rose a hill that none but man could climb,
Scarr'd with a hundred wintry water-courses—
Storm at the top, and when we gain'd it, storm
Round us and death; for every moment glanced
His silver arms and gloom'd: so quick and thick
The lightnings here and there to left and right
Struck, till the dry old trunks about us, dead,
Yea, rotten with a hundred years of death,
Sprang into fire: and at the base we found
On either hand, as far as eye could see,
A great black swamp and of an evil smell,
Part black, part whiten'd with the bones of men,
Not to be crost, save that some ancient king
Had built a way, where, link'd with many a bridge,
A thousand piers ran into the great Sea.
And Galahad fled along them bridge by bridge,
And every bridge as quickly as he crost
Sprang into fire and vanish'd, tho' I yearn'd
To follow; and thrice above him all the heavens
Open'd and blazed with thunder such as seem'd
Shoutings of all the sons of God: and first
At once I saw him far on the great Sea,
In silver-shining armour starry-clear;
And o'er his head the Holy Vessel hung
Clothed in white samite or a luminous cloud.
And with exceeding swiftness ran the boat,
If boat it were—I saw not whence it came.
And when the heavens open'd and blazed again
Roaring, I saw him like a silver star—
And had he set the sail, or had the boat
Become a living creature clad with wings?

And o'er his head the Holy Vessel hung
Redder than any rose, a joy to me,
For now I knew the veil had been withdrawn.
Then in a moment when they blazed again
Opening, I saw the least of little stars
Down on the waste and straight beyond the star
I saw the spiritual city and all her spires
And gateways in a glory like one pearl—
No larger, tho' the goal of all the saints—
Strike from the sea; and from the star there shot
A rose-red sparkle to the city, and there
Dwelt, and I knew it was the Holy Grail,
Which never eyes on earth again shall see.
Then fell the floods of heaven drowning the deep.
And how my feet recrost the deathful ridge
No memory in me lives; but that I touch'd
The chapel-doors at dawn I know; and thence
Taking my war-horse from the holy man,
Glad that no phantom vext me more, return'd
To whence I came, the gate of Arthur's wars.'

'O brother,' ask'd Ambrosius,—'for in sooth
These ancient books—and they would win thee—
teem,
Only I find not there this Holy Grail,
With miracles and marvels like to these,
Not all unlike; which oftentime I read,
Who read but on my breviary with ease,
Till my head swims; and then go forth and pass
Down to the little thorpe that lies so close,

545. **but:** only.

545. **breviary:** a book containing the prayers and offices for the canonical hours.

547. **thorpe:** village.

And almost plaster'd like a martin's nest
To these old walls—and mingle with our folk;
And knowing every honest face of theirs
As well as ever shepherd knew his sheep,
And every homely secret in their hearts,
Delight myself with gossip and old wives,
And ills and aches, and teethings, lyings-in,
And mirthful sayings, children of the place,
That have no meaning half a league away:
Or lulling random squabbles when they rise,
Chafferings and chatterings at the market-cross,
Rejoice, small man, in this small world of mine,
Yea, even in their hens and in their eggs—
O brother, saving this Sir Galahad,
Came ye on none but phantoms in your quest,
No man, no woman?'

Then Sir Percivale:
'All men, to one so bound by such a vow,
And women were as phantoms. O my brother,
Why wilt thou shame me to confess to thee
How far I falter'd from my quest and vow?
For after I had lain so many nights,
A bedmate of the snail and eft and snake,
In grass and burdock, I was changed to wan
And meagre, and the vision had not come;
And then I chanced upon a goodly town
With one great dwelling in the middle of it;
Thither I made, and there was I disarm'd
By maidens each as fair as any flower:
But when they led me into hall, behold,

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569. **eft**: a small lizard.
574. **disarm'd**: unharnessed.

The Princess of that castle was the one,
Brother, and that one only, who had ever
Made my heart leap; for when I moved of old
A slender page about her father's hall,
And she a slender maiden, all my heart
Went after her with longing: yet we twain
Had never kiss'd a kiss, or vow'd a vow.
And now I came upon her once again,
And one had wedded her, and he was dead,
And all his land and wealth and state were hers.
And while I tarried, every day she set
A banquet richer than the day before
By me; for all her longing and her will
Was toward me as of old; till one fair morn,
I walking to and fro beside a stream
That flash'd across her orchard underneath
Her castle-walls, she stole upon my walk,
And calling me the greatest of all knights,
Embraced me, and so kiss'd me the first time,
And gave herself and all her wealth to me.
Then I remember'd Arthur's warning word,
That most of us would follow wandering fires,
And the Quest faded in my heart. Anon,
The heads of all her people drew to me,
With supplication both of knees and tongue:
"We have heard of thee: thou art our greatest knight,
Our Lady says it, and we well believe:
Wed thou our Lady, and rule over us,
And thou shalt be as Arthur in our land."
O me, my brother! but one night my vow
Burnt me within, so that I rose and fled,
But wail'd and wept, and hated mine own self,
And ev'n the Holy Quest, and all but her;

Then after I was join'd with Galahad
Cared not for her, nor anything upon earth.'

Then said the monk, 'Poor men, when yule is cold,
Must be content to sit by little fires.
And this am I, so that ye care for me
Ever so little; yea, and blest be Heaven
That brought thee here to this poor house of ours
Where all the brethren are so hard, to warm
My cold heart with a friend: but O the pity
To find thine own first love once more—to hold,
Hold her a wealthy bride within thine arms,
Or all but hold, and then—cast her aside,
Foregoing all her sweetness, like a weed.
For we that want the warmth of double life,
We that are plagued with dreams of something sweet
Beyond all sweetness in a life so rich,—
Ah, blessed Lord, I speak too earthly-wise,
Seeing I never stray'd beyond the cell,
But live like an old badger in his earth,
With earth about him everywhere, despite
All fast and penance. Saw ye none beside,
None of your knights?'

'Yea so,' said Percivale:
'One night my pathway swerving east, I saw
The pelican on the casque of our Sir Bors
All in the middle of the rising moon:
And toward him spurr'd, and hail'd him, and he me,

612. yule: here means the hospitable and generous abundance of Christmas.
614. this: content.

And each made joy of either; then he ask'd,
"Where is he? hast thou seen him—Lancelot?—
Once,"
Said good Sir Bors, "he dash'd across me—mad,
And maddening what he rode: and when I cried,
'Ridest thou then so hotly on a quest
So holy,' Lancelot shouted, 'Stay me not!
I have been the sluggard, and I ride apace,
For now there is a lion in the way!'
So vanish'd."

'Then Sir Bors had ridden on
Softly, and sorrowing for our Lancelot,
Because his former madness, once the talk
And scandal of our table, had return'd;
For Lancelot's kith and kin so worship him
That ill to him is ill to them; to Bors
Beyond the rest: he well had been content
Not to have seen, so Lancelot might have seen,
The Holy Cup of healing; and, indeed,
Being so clouded with his grief and love,
Small heart was his after the Holy Quest:
If God would send the vision, well: if not,
The Quest and he were in the hands of Heaven.

'And then, with small adventure met, Sir Bors
Rode to the lonest tract of all the realm,
And found a people there among their crags,
Our race and blood, a remnant that were left
Paynim amid their circles, and the stones
They pitch up straight to heaven: and their wise men
Were strong in that old magic which can trace
The wandering of the stars, and scoff'd at him

And this high Quest as at a simple thing:
Told him he follow'd—almost Arthur's words—
A mocking fire: "What other fire than he,
Whereby the blood beats, and the blossom blows,
And the sea rolls, and all the world is warm'd?"
And when his answer chafed them, the rough crowd,
Hearing he had a difference with their priests,
Seized him, and bound and plunged him into a cell
Of great piled stones; and lying bounden there
In darkness thro' innumerable hours
He heard the hollow-ringing heavens sweep
Over him till by miracle—what else?—
Heavy as it was, a great stone slipt and fell,
Such as no wind could move: and thro' the gap
Glimmer'd the streaming scud: then came a night
Still as the day was loud; and thro' the gap
The seven clear stars of Arthur's Table Round—
For, brother, so one night, because they roll
Thro' such a round in heaven, we named the stars,
Rejoicing in ourselves and in our King—
And these like bright eyes of familiar friends,
In on him shone: "And then to me, to me,"
Said good Sir Bors, "beyond all hopes of mine,
Who scarce had pray'd or ask'd it for myself—
Across the seven clear stars—O grace to me—
In colour like the fingers of a hand
Before a burning taper, the sweet Grail

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665. **simple**: foolish.

667. **he**: the sun. The Druids worshipped the sun as the only true fire.

679. **scud**: clouds of ocean foam, driven by the wind.

681. **seven clear stars**: cf. *Gareth and Lynette*, note to 1281. The constellation Boötes, of which the brightest star is Arcturus (Arthur), is here fancifully called the Table Round.

Glided and past, and close upon it peal'd
A sharp quick thunder.'' Afterwards, a maid,
Who kept our holy faith among her kin
In secret, entering, loosed and let him go.'

To whom the monk: 'And I remember now
That pelican on the casque: Sir Bors it was
Who spake so low and sadly at our board;
And mighty reverent at our grace was he:
A square-set man and honest; and his eyes,
An out-door sign of all the warmth within,
Smiled with his lips—a smile beneath a cloud,
But heaven had meant it for a sunny one:
Ay, ay, Sir Bors, who else? But when ye reach'd
The city, found ye all your knights return'd,
Or was there sooth in Arthur's prophecy,
Tell me, and what said each, and what the King?'

Then answer'd Percivale: 'And that can I,
Brother, and truly; since the living words
Of so great men as Lancelot and our King
Pass not from door to door and out again,
But sit within the house. O, when we reach'd
The city, our horses stumbling as they trode
On heaps of ruin, hornless unicorns,
Crack'd basilisks, and splinter'd cockatrices,
And shatter'd talbots, which had left the stones
Raw, that they fell from, brought us to the hall.

'And there sat Arthur on the daïs-throne,
And those that had gone out upon the Quest,

706. **sooth**: truth.
715. **basilisks**: serpents whose look was fabled to kill.
715. **cockatrices**: winged snakes in heraldry.
716. **talbots**: dogs in heraldry.

Wasted and worn, and but a tithe of them,
And those that had not, stood before the King,
Who, when he saw me, rose, and bade me hail,
Saying, "A welfare in thine eye reproves
Our fear of some disastrous chance for thee
On hill, or plain, at sea, or flooding ford.
So fierce a gale made havoc here of late
Among the strange devices of our kings;
Yea, shook this newer, stronger hall of ours,
And from the statue Merlin moulded for us
Half-wrench'd a golden wing; but now—the Quest,
This vision—hast thou seen the Holy Cup,
That Joseph brought of old to Glastonbury?"

'So when I told him all thyself hast heard,
Ambrosius, and my fresh but fixt resolve
To pass away into the quiet life,
He answer'd not, but, sharply turning, ask'd
Of Gawain, "Gawain, was this Quest for thee?"

'"Nay, lord," said Gawain, "not for such as I.
Therefore I communed with a saintly man,
Who made me sure the Quest was not for me;
For I was much awearied of the Quest:
But found a silk pavilion in a field,
And merry maidens in it; and then this gale
Tore my pavilion from the tenting-pin,
And blew my merry maidens all about
With all discomfort; yea, and but for this,
My twelvemonth and a day were pleasant to me."

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720. **tithe**: a tenth: a small part.
735. **the quiet life**: the monastery.
738. **Gawain**: cf. note to 202.

'He ceased; and Arthur turn'd to whom at first
He saw not, for Sir Bors, on entering, push'd
Athwart the throng to Lancelot, caught his hand,
Held it, and there, half-hidden by him, stood,
Until the King espied him, saying to him,
"Hail, Bors! if ever loyal man and true
Could see it, thou hast seen the Grail;" and Bors,
"Ask me not, for I may not speak of it:
I saw it;" and the tears were in his eyes.

'Then there remain'd but Lancelot, for the rest
Spake but of sundry perils in the storm;
Perhaps, like him of Cana in Holy Writ,
Our Arthur kept his best until the last;
Thou, too, my Lancelot," ask'd the King, "my friend,
Our mightiest, hath this Quest avail'd for thee?"

'"Our mightiest!" answer'd Lancelot, with a groan;
"O King!"—and when he paused, methought I spied
A dying fire of madness in his eyes—
"O King, my friend, if friend of thine I be,
Happier are those that welter in their sin,
Swine in the mud, that cannot see for slime,
Slime of the ditch: but in me lived a sin
So strange, of such a kind, that all of pure,
Noble, and knightly in me twined and clung
Round that one sin, until the wholesome flower
And poisonous grew together, each as each,
Not to be pluck'd asunder; and when thy knights
Sware, I sware with them only in the hope
That could I touch or see the Holy Grail

759. Cana: John 2: 10.

They might be pluck'd asunder. Then I spake
To one most holy saint, who wept and said,
That save they could be pluck'd asunder, all
My quest were but in vain; to whom I vow'd
That I would work according as he will'd.
And forth I went, and while I yearn'd and strove
To tear the twain asunder in my heart,
My madness came upon me as of old,
And whipt me into waste fields far away;
There was I beaten down by little men,
Mean knights, to whom the moving of my sword
And shadow of my spear had been enow
To scare them from me once; and then I came
All in my folly to the naked shore,
Wide flats, where nothing but coarse grasses grew;
But such a blast, my King, began to blow,
So loud a blast along the shore and sea,
Ye could not hear the waters for the blast,
Tho' heapt in mounds and ridges all the sea
Drove like a cataract, and all the sand
Swept like a river, and the clouded heavens
Were shaken with the motion and the sound.
And blackening in the sea-foam sway'd a boat,
Half-swallow'd in it, anchor'd with a chain;
And in my madness to myself I said,
'I will embark and I will lose myself,
And in the great sea wash away my sin.'
I burst the chain, I sprang into the boat.
Seven days I drove along the dreary deep,
And with me drove the moon and all the stars;
And the wind fell, and on the seventh night
I heard the shingle grinding in the surge,

808. **shingle**: a beach of coarse stones.

And felt the boat shock earth, and looking up,
Behold, the enchanted towers of Carbonek,
A castle like a rock upon a rock,
With chasm-like portals open to the sea,
And steps that met the breaker! there was none
Stood near it but a lion on each side
That kept the entry, and the moon was full.
Then from the boat I leapt, and up the stairs.
There drew my sword. With sudden-flaring manes
Those two great beasts rose upright like a man,
Each gript a shoulder, and I stood between;
And when I would have smitten them, heard a voice,
'Doubt not, go forward; if thou doubt, the beasts
Will tear thee piecemeal.' Then with violence
The sword was dash'd from out my hand, and fell.
And up into the sounding hall I past;
But nothing in the sounding hall I saw,
No bench nor table, painting on the wall
Or shield of knight; only the rounded moon
Thro' the tall oriel on the rolling sea.
But always in the quiet house I heard,
Clear as a lark, high o'er me as a lark,
A sweet voice singing in the topmost tower
To the eastward: up I climb'd a thousand steps
With pain: as in a dream I seem'd to climb
For ever: at the last I reach'd a door,
A light was in the crannies, and I heard,
'Glory and joy and honour to our Lord
And to the Holy Vessel of the Grail.'
Then in my madness I essay'd the door;
It gave; and thro' a stormy glare, a heat
As from a seven-times-heated furnace, I,

828. oriel: a jutting window.

Blasted and burnt, and blinded as I was,
With such a fierceness that I swoon'd away—
O, yet methought I saw the Holy Grail,
All pall'd in crimson samite, and around
Great angels, awful shapes, and wings and eyes.
And but for all my madness and my sin,
And then my swooning, I had sworn I saw
That which I saw; but what I saw was veil'd
And cover'd; and this Quest was not for me."

'So speaking, and here ceasing, Lancelot left
The hall long silent, till Sir Gawain—nay,
Brother, I need not tell thee foolish words,—
A reckless and irreverent knight was he,
Now bolden'd by the silence of his King,—
Well, I will tell thee: "O King, my liege," he said,
"Hath Gawain fail'd in any quest of thine?
When have I stinted stroke in foughten field?
But as for thine, my good friend Percivale,
Thy holy nun and thou have driven men mad,
Yea, made our mightiest madder than our least.
But by mine eyes and by mine ears I swear,
I will be deafer than the blue-eyed cat,
And thrice as blind as any noonday owl,
To holy virgins in their ecstasies,
Henceforward."

' "Deafer," said the blameless King,
"Gawain, and blinder unto holy things
Hope not to make thyself by idle vows,
Being too blind to have desire to see.

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857. **stinted**: withheld.

862. **blue-eyed cat**: male Albino cats are often blue-eyed and are said to be deaf.

But if indeed there came a sign from heaven,
Blessed are Bors, Lancelot and Percivale,
For these have seen according to their sight.
For every fiery prophet in old times,
And all the sacred madness of the bard,
When God made music thro' them, could but speak
His music by the framework and the chord;
And as ye saw it ye have spoken truth.

'"Nay—but thou errest, Lancelot: never yet
Could all of true and noble in knight and man
Twine round one sin, whatever it might be,
With such a closeness, but apart there grew,
Save that he were the swine thou spakest of,
Some root of knighthood and pure nobleness;
Whereto see thou, that it may bear its flower.

'"And spake I not too truly, O my knights?
Was I too dark a prophet when I said
To those who went upon the Holy Quest,
That most of them would follow wandering fires,
Lost in the quagmire?—lost to me and gone,
And left me gazing at a barren board,
And a lean Order—scarce return'd a tithe—
And out of those to whom the vision came
My greatest hardly will believe he saw;
Another hath beheld it afar off,
And leaving human wrongs to right themselves,
Cares but to pass into the silent life.
And one hath had the vision face to face,
And now his chair desires him here in vain,
However they may crown him otherwhere.

890. **lean**: few in number.

' "And some among you held, that if the King
Had seen the sight he would have sworn the vow:
Not easily, seeing that the King must guard
That which he rules, and is but as the hind
To whom a space of land is given to plow.
Who may not wander from the allotted field
Before his work be done; but, being done,
Let visions of the night or of the day
Come, as they will; and many a time they come,
Until this earth he walks on seems not earth,
This light that strikes his eyeball is not light,
This air that smites his forehead is not air
But vision—yea, his very hand and foot—
In moments when he feels he cannot die,
And knows himself no vision to himself,
Nor the high God a vision, nor that One
Who rose again: ye have seen what ye have seen.'

'So spake the King: I knew not all he meant.'

THE PASSING OF ARTHUR

That story which the bold Sir Bedivere,
First made and latest left of all the knights,
Told, when the man was no more than a voice
In the white winter of his age, to those
With whom he dwelt, new faces, other minds.

For on their march to westward, Bedivere,
Who slowly paced among the slumbering host,
Heard in his tent the moanings of the King:

'I found Him in the shining of the stars,
I mark'd Him in the flowering of His fields,
But in His ways with men I find Him not.
I waged His wars, and now I pass and die.
O me! for why is all around us here
As if some lesser god had made the world,
But had not force to shape it as he would,
Till the High God behold it from beyond,
And enter it, and make it beautiful?
Or else as if the world were wholly fair,
But that these eyes of men are dense and dim,
And have not power to see it as it is:
Perchance, because we see not to the close;—

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5. other minds: a new generation. Cf. 397.

6. westward: according to Malory, towards Salisbury; according to Geoffrey of Monmouth, towards the river Cambula in Cornwall.

For I, being simple, thought to work His will,
And have but stricken with the sword in vain;
And all whereon I lean'd in wife and friend
Is traitor to my peace, and all my realm
Reels back into the beast, and is no more.
My God, thou hast forgotten me in my death:
Nay—God my Christ—I pass but shall not die.'

Then, ere that last weird battle in the west,
There came on Arthur sleeping, Gawain kill'd
In Lancelot's war, the ghost of Gawain blown
Along a wandering wind, and past his ear
Went shrilling, 'Hollow, hollow all delight!
Hail, King! to-morrow thou shalt pass away.
Farewell! there is an isle of rest for thee.
And I am blown along a wandering wind,
And hollow, hollow, hollow all delight.''
And fainter onward, like wild birds that change
Their season in the night and wail their way
From cloud to cloud, down the long wind the dream
Shrill'd; but in going mingled with dim cries
Far in the moonlit haze among the hills,
As of some lonely city sack'd by night,
When all is lost, and wife and child with wail
Pass to new lords; and Arthur woke and call'd,
'Who spake? A dream. O light upon the wind,
Thine, Gawain, was the voice—are these dim cries
Thine? or doth all that haunts the waste and wild
Mourn, knowing it will go along with me?'

This heard the bold Sir Bedivere and spake:
'O me, my King, let pass whatever will,

24. **wife and friend**: Guinevere and Lancelot.
26. **the beast**: savagery and sin.
29. **battle**. Cf. note to 6.

Elves, and the harmless glamour of the field;
But in their stead thy name and glory cling
To all high places like a golden cloud
For ever: but as yet thou shalt not pass.
Light was Gawain in life, and light in death
Is Gawain, for the ghost is as the man;
And care not thou for dreams from him, but rise—
I hear the steps of Modred in the west,
And with him many of thy people, and knights
Once thine, whom thou hast loved, but grosser grown
Than heathen, spitting at their vows and thee.
Right well in heart they know thee for the King.
Arise, go forth and conquer as of old.'

Then spake King Arthur to Sir Bedivere:
'Far other is this battle in the west
Whereto we move, than when we strove in youth,
And brake the petty kings, and fought with Rome,
Or thrust the heathen from the Roman wall,
And shook him thro' the north. Ill doom is mine
To war against my people and my knights.
The king who fights his people fights himself.
And they my knights, who loved me once, the stroke
That strikes them dead is as my death to me.
Yet let us hence, and find or feel a way
Thro' this blind haze, which ever since I saw
One lying in the dust at Almesbury,
Hath folded in the passes of the world.'

Then rose the King and moved his host by night,
And ever push'd Sir Modred, league by league,
Back to the sunset bound of Lyonesse—
A land of old upheaven from the abyss
By fire, to sink into the abyss again;
Where fragments of forgotten peoples dwelt,

And the long mountains ended in a coast
Of ever-shifting sand, and far away
The phantom circle of a moaning sea.
There the pursuer could pursue no more,
And he that fled no further fly the King;
And there, that day when the great light of heaven
Burn'd at his lowest in the rolling year,
On the waste sand by the waste sea they closed.
Nor ever yet had Arthur fought a fight
Like this last, dim, weird battle of the west.
A deathwhite mist slept over sand and sea:
Whereof the chill, to him who breathed it, drew
Down with his blood, till all his heart was cold
With formless fear; and ev'n on Arthur fell
Confusion, since he saw not whom he fought.
For friend and foe were shadows in the mist,
And friend slew friend not knowing whom he slew;
And some had visions out of golden youth,
And some beheld the faces of old ghosts
Look in upon the battle; and in the mist
Was many a noble deed, many a base,
And chance and craft and strength in single fights,
And ever and anon with host to host
Shocks, and the splintering spear, the hard mail hewn,
Shield-breakings, and the clash of brands, the crash
Of battleaxes on shatter'd helms, and shrieks
After the Christ, of those who falling down
Look'd up for heaven, and only saw the mist;
And shouts of heathen and the traitor knights,
Oaths, insult, filth, and monstrous blasphemies,
Sweat, writhings, anguish, labouring of the lungs

87. **phantom circle**: dim sea-horizon.
91. **lowest**: the season is approximately midwinter.

In that close mist, and cryings for the light,
Moans of the dying, and voices of the dead.

Last, as by some one deathbed after wail
Of suffering, silence follows, or thro' death
Or deathlike swoon, thus over all that shore,
Save for some whisper of the seething seas,
A dead hush fell; but when the dolorous day
Grew drearier toward twilight falling, came
A bitter wind, clear from the North, and blew
The mist aside, and with that wind the tide
Rose, and the pale King glanced across the field
Of battle: but no man was moving there;
Nor any cry of Christian heard thereon,
Nor yet of heathen; only the wan wave
Brake in among dead faces, to and fro
Swaying the helpless hands, and up and down
Tumbling the hollow helmets of the fallen,
And shiver'd brands that once had fought with Rome,
And rolling far along the gloomy shores
The voice of days of old and days to be.

Then spake King Arthur to Sir Bedivere,
And whiter than the mist that all day long
Had held the field of battle was the King:

'Hearest thou this great voice that shakes the world,
And wastes the narrow realm whereon we move,
And beats upon the faces of the dead,
My dead, as tho' they had not died for me?—
O Bedivere, for on my heart hath fall'n

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139. voice: the roar of the ocean.

Confusion, till I know not what I am,
Nor whence I am, nor whether I be King,
Behold, I seem but King among the dead.'

Then spake the bold Sir Bedivere: 'My King,
King everywhere! and so the dead have kings,
There also will I worship thee as King.
Yet still thy life is whole, and still I live
Who love thee; but who hates thee, he that brought
The heathen back among us, yonder stands,
Modred unharm'd, the traitor of thine house.'

Then spake the King: 'My house hath been my doom.
But call not thou this traitor of my house
Who hath but dwelt beneath one roof with me.
My house are rather they who sware my vows,
Yea, even while they brake them, own'd me King.
And well for thee, saying in my dark hour,
When all the purport of my throne hath fail'd,
That quick or dead thou holdest me for King.
King am I, whatsoever be their cry;
And one last act of kinghood shalt thou see
Yet, ere I pass.' And uttering this the King
Made at the man: then Modred smote his liege
Hard on that helm which many a heathen sword
Had beaten thin; while Arthur at one blow,
Striking the last stroke with Excalibur,
Slew him, and all but slain himself, he fell.

So all day long the noise of battle roll'd
Among the mountains by the winter sea;
Until King Arthur's Table, man by man,
Had fall'n in Lyonesse about their lord,
King Arthur. Then, because his wound was deep,

The bold Sir Bedivere uplifted him,
And bore him to a chapel nigh the field,
A broken chancel with a broken cross,
That stood on a dark strait of barren land:
On one side lay the Ocean, and on one
Lay a great water, and the moon was full.

Then spake King Arthur to Sir Bedivere:
'The sequel of to-day unsolders all
The goodliest fellowship of famous knights
Whereof this world holds record. Such a sleep
They sleep—the men I loved. I think that we
Shall never more, at any future time,
Delight our souls with talk of knightly deeds,
Walking about the gardens and the halls
Of Camelot, as in the days that were.
I perish by this people which I made,—
Tho' Merlin sware that I should come again
To rule once more; but, let what will be, be,
I am so deeply smitten thro' the helm
That without help I cannot last till morn.
Thou therefore take my brand Excalibur,
Which was my pride: for thou rememberest how
In those old days, one summer noon, an arm
Rose up from out the bosom of the lake,
Clothed in white samite, mystic, wonderful,
Holding the sword—and how I row'd across
And took it, and have worn it, like a king;
And, wheresoever I am sung or told
In aftertime, this also shall be known:
But now delay not: take Excalibur,
And fling him far into the middle mere:
Watch what thou seëst, and lightly bring me word.'

206. lightly: on light foot; swiftly.

To him replied the bold Sir Bedivere:
'It is not meet, Sir King, to leave thee thus,
Aidless, alone, and smitten thro' the helm—
A little thing may harm a wounded man;
Yet I thy hest will all perform at full,
Watch what I see, and lightly bring thee word.'

So saying, from the ruin'd shrine he stept,
And in the moon athwart the place of tombs,
Where lay the mighty bones of ancient men,
Old knights, and over them the sea-wind sang
Shrill, chill, with flakes of foam. He, stepping down
By zigzag paths, and juts of pointed rock,
Came on the shining levels of the lake.

There drew he forth the brand Excalibur,
And o'er him, drawing it, the winter moon,
Brightening the skirts of a long cloud, ran forth
And sparkled keen with frost against the hilt:
For all the haft twinkled with diamond sparks,
Myriads of topaz-lights, and jacinth-work
Of subtlest jewellery. He gazed so long
That both his eyes were dazzled as he stood,
This way and that dividing the swift mind,
In act to throw: but at the last it seem'd
Better to leave Excalibur conceal'd
There in the many-knotted waterflags,
That whistled stiff and dry about the marge.
So strode he back slow to the wounded King.

Then spake King Arthur to Sir Bedivere:
'Hast thou perform'd my mission which I gave?
What is it thou hast seen? or what hast heard?'

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228. **dividing the swift mind:** i. e., in doubt.

And answer made the bold Sir Bedivere:
'I heard the ripple washing in the reeds,
And the wild water lapping on the crag.'

To whom replied King Arthur, faint and pale:
'Thou hast betray'd thy nature and thy name,
Not rendering true answer, as beseem'd
Thy fëalty, nor like a noble knight:
For surer sign had follow'd, either hand,
Or voice, or else a motion of the mere.
This is a shameful thing for men to lie.
Yet now, I charge thee, quickly go again,
As thou art lief and dear, and do the thing
I bade thee, watch, and lightly bring me word.'

Then went Sir Bedivere the second time
Across the ridge, and paced beside the mere,
Counting the dewy pebbles, fix'd in thought;
But when he saw the wonder of the hilt,
How curiously and strangely chased, he smote
His palms together, and he cried aloud:

'And if indeed I cast the brand away,
Surely a precious thing, one worthy note,
Should thus be lost for ever from the earth,
Which might have pleased the eyes of many men.
What good should follow this, if this were done?
What harm, undone? Deep harm to disobey,
Seeing obedience is the bond of rule.
Were it well to obey then, if a king demand
An act unprofitable, against himself?
The King is sick, and knows not what he does.
What record, or what relic of my lord
Should be to aftertime, but empty breath
And rumors of a doubt? But were this kept,

Stored in some treasure-house of mighty kings,
Some one might show it at a joust of arms,
Saying, "King Arthur's sword, Excalibur,
Wrought by the lonely maiden of the Lake.
Nine years she wrought it, sitting in the deeps
Upon the hidden bases of the hills."
So might some old man speak in the aftertime
To all the people, winning reverence.
But now much honour and much fame were lost.'

So spake he, clouded with his own conceit,
And hid Excalibur the second time,
And so strode back slow to the wounded King.

Then spoke King Arthur, breathing heavily:
'What is it thou hast seen? or what hast heard?'

And answer made the bold Sir Bedivere:
'I heard the water lapping on the crag,
And the long ripple washing in the reeds.'

To whom replied King Arthur, much in wrath:
'Ah, miserable and unkind, untrue,
Unknightly, traitor-hearted! Woe is me!
Authority forgets a dying king,
Laid widow'd of the power in his eye
That bow'd the will. I see thee what thou art,
For thou, the latest-left of all my knights,
In whom should meet the offices of all,
Thou wouldst betray me for the precious hilt;
Either from lust of gold, or like a girl
Valuing the giddy pleasure of the eyes.
Yet, for a man may fail in duty twice,
And the third time may prosper, get thee hence:

278. conceit: in its sense of conception; thought.

But, if thou spare to fling Excalibur,
I will arise and slay thee with my hands.'

Then quickly rose Sir Bedivere, and ran,
And, leaping down the ridges lightly, plunged
Among the bulrush beds, and clutch'd the sword,
And strongly wheel'd and threw it. The great brand
Made lightnings in the splendour of the moon,
And flashing round and round, and whirl'd in an arch,
Shot like a streamer of the northern morn,
Seen where the moving isles of winter shock
By night, with noises of the Northern Sea.
So flash'd and fell the brand Excalibur:
But ere he dipt the surface, rose an arm
Clothed in white samite, mystic, wonderful,
And caught him by the hilt, and brandish'd him
Three times, and drew him under in the mere.
And lightly went the other to the King.

Then spoke King Arthur, drawing thicker breath:
'Now see I by thine eyes that this is done.
Speak out: what is it thou hast heard, or seen?'

And answer made the bold Sir Bedivere:
'Sir King, I closed mine eyelids, lest the gems
Should blind my purpose, for I never saw,
Nor shall see, here or elsewhere, till I die,
Not tho' I live three lives of mortal men,
So great a miracle as yonder hilt.
Then with both hands I flung him, wheeling him;
But when I look'd again, behold an arm,

307. **streamer**: Aurora Borealis.
308. **moving isles of winter**: icebergs.

Clothed in white samite, mystic, wonderful,
That caught him by the hilt, and brandish'd him
Three times, and drew him under in the mere.'

And answer made King Arthur, breathing hard:
'My end draws nigh; 'tis time that I were gone.
Make broad thy shoulders to receive my weight,
And bear me to the margin; yet I fear
My wound hath taken cold, and I shall die.'

So saying, from the pavement he half rose,
Slowly, with pain, reclining on his arm,
And looking wistfully with wide blue eyes
As in a picture. Him Sir Bedivere
Remorsefully regarded thro' his tears,
And would have spoken, but he found not words;
Then took with care, and kneeling on one knee,
O'er both his shoulders drew the languid hands,
And rising bore him thro' the place of tombs.

But, as he walk'd, King Arthur panted hard,
Like one that feels a nightmare on his bed
When all the house is mute. So sigh'd the King,
Muttering and murmuring at his ear, 'Quick, quick!
I fear it is too late, and I shall die.'
But the other swiftly strode from ridge to ridge,
Clothed with his breath, and looking, as he walk'd,
Larger than human on the frozen hills.
He heard the deep behind him, and a cry
Before. His own thought drove him like a goad.
Dry clash'd his harness in the icy caves
And barren chasms, and all to left and right
The bare black cliff clang'd round him, as he based

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350. **clothed with his breath:** i. e., with frosty mist from his breathing.

His feet on juts of slippery crag that rang
Sharp-smitten with the dint of armed heels—
And on a sudden, lo! the level lake,
And the long glories of the winter moon.

Then saw they how there hove a dusky barge,
Dark as a funeral scarf from stem to stern,
Beneath them; and descending they were ware
That all the decks were dense with stately forms,
Black-stoled, black-hooded, like a dream—by these
Three Queens with crowns of gold: and from them rose
A cry that shiver'd to the tingling stars,
And, as it were one voice, an agony
Of lamentation, like a wind that shrills
All night in a waste land, where no one comes,
Or hath come, since the making of the world.

Then murmur'd Arthur, 'Place me in the barge.'
So to the barge they came. There those three Queens
Put forth their hands, and took the King, and wept.
But she, that rose the tallest of them all
And fairest, laid his head upon her lap,
And loosed the shatter'd casque, and chafed his hands,
And call'd him by his name, complaining loud,
And dropping bitter tears against a brow
Striped with dark blood: for all his face was white
And colourless, and like the wither'd moon
Smote by the fresh beam of the springing east;
And all his greaves and cuisses dash'd with drops
Of onset; and the light and lustrous curls—
That made his forehead like a rising sun
High from the daïs-throne—were parch'd with dust;

Or clotted into points and hanging loose,
Mix'd with the knightly growth that fringed his lips.
So like a shatter'd column lay the King;
Not like that Arthur who, with lance in rest,
From spur to plume a star of tournament,
Shot thro' the lists at Camelot, and charged
Before the eyes of ladies and of kings.

Then loudly cried the bold Sir Bedivere:
'Ah! my Lord Arthur, whither shall I go?
Where shall I hide my forehead and my eyes?
For now I see the true old times are dead,
When every morning brought a noble chance,
And every chance brought out a noble knight.
Such times have been not since the light that led
The holy Elders with the gift of myrrh.
But now the whole Round Table is dissolved
Which was an image of the mighty world,
And I, the last, go forth companionless,
And the days darken round me, and the years,
Among new men, strange faces, other minds.'

And slowly answer'd Arthur from the barge:
'The old order changeth, yielding place to new,
And God fulfils himself in many ways,
Lest one good custom should corrupt the world.
Comfort thyself: what comfort is in me?
I have lived my life, and that which I have done
May He within himself make pure! but thou,
If thou shouldst never see my face again,
Pray for my soul. More things are wrought by prayer
Than this world dreams of. Wherefore, let thy voice

Rise like a fountain for me night and day.
For what are men better than sheep or goats
That nourish a blind life within the brain,
If, knowing God, they lift not hands of prayer
Both for themselves and those who call them friend?
For so the whole round earth is every way
Bound by gold chains about the feet of God.
But now farewell. I am going a long way
With these thou seëst—if indeed I go
(For all my mind is clouded with a doubt)—
To the island-valley of Avilion;
Where falls not hail, or rain, or any snow.
Nor ever wind blows loudly; but it lies
Deep-meadow'd, happy, fair with orchard lawns
And bowery hollows crown'd with summer sea,
Where I will heal me of my grievous wound.'

So said he, and the barge with oar and sail
Moved from the brink, like some full-breasted swan
That, fluting a wild carol ere her death,
Ruffles her pure cold plume, and takes the flood
With swarthy webs. Long stood Sir Bedivere
Revolving many memories, till the hull
Look'd one black dot against the verge of dawn,
And on the mere the wailing died away.

But when that moan had past for evermore,
The stillness of the dead world's winter dawn
Amazed him, and he groan'd, 'The King is gone.'
And therewithal came on him the weird rhyme,
'From the great deep to the great deep he goes.'

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430. **orchard lawns.** The word "Avilion" means "isle of apples."

Whereat he slowly turn'd and slowly clomb
The last hard footstep of that iron crag;
Thence mark'd the black hull moving yet, and cried,
'He passes to be King among the dead,
And after healing of his grievous wound
He comes again; but—if he come no more—
O me, be yon dark Queens in yon black boat,
Who shriek'd and wail'd, the three whereat we gazed
On that high day, when, clothed with living light,
They stood before his throne in silence, friends
Of Arthur, who should help him at his need?'

Then from the dawn it seem'd there came, but faint
As from beyond the limit of the world,
Like the last echo born of a great cry,
Sounds, as if some fair city were one voice
Around a king returning from his wars.

Thereat once more he moved about, and clomb
Ev'n to the highest he could climb, and saw,
Straining his eyes beneath an arch of hand,
Or thought he saw, the speck that bare the King,
Down that long water opening on the deep
Somewhere far off, pass on and on, and go
From less to less and vanish into light.
And the new sun rose bringing the new year.

NOTES

THE COMING OF ARTHUR

Section I (lines 1–60)

This section indicates the condition of Britain just before Arthur's coming.

1. **Leodogran:** one of the petty British kings referred to in lines 5–8; mentioned by Malory I, 16. The location of Cameliard (pronounced Câm-el-yard) is in dispute. The traditional view locates it in Wales; a later view locates it in Scotland (Skene: *Four Ancient Books of Wales I*, 51–58). Malory (i. 15–16) speaks of it as a six days' journey from Bedegraine, one of the castles of Sherwood Forest, which would favor the northern location.

5. **ere Arthur came:** Arthur is assigned to the late fifth and early sixth centuries. His coming is in troublous times, about a century after the Romans had abandoned Britain, when numerous petty sovereigns were trying to establish their warring rule. It was about half a century after the first coming of the heathen Saxon host, 449 A.D.

13. **Aurelius:** of Roman descent. According to Nennius (chapter iv), he disputed the rule of the chief of the Welsh sovereigns, who was at the time also beset by the Scots, the Irish, and the Picts, wilder British tribes. It was for the purpose of helping to repel these that the Saxon "sea-wolves," "heathen," were invited to land, in 449 A.D. (Green: *A Short History of the English People*, 44). Aurelius is called "Aurelius Emrys" in *Gareth and Lynette*. He ruled, under the Emperor Honorius, in Britain, Gaul, and Spain.

14. **King Uther:** Arthur's predecessor. According to Malory (I, 1–4, 19) Uther was Arthur's father; but Tennyson prefers to leave Arthur's birth a mystery.

16. **for a space:** a hint of the ultimate failure of Arthur.

17. **Table Round:** According to Malory (III, 1–4, 15; IV, 4–5; XIII, 4) Merlin had made a table, round like the world (as thought of in Malory's time), for King Uther, to accommodate 150 knights. According to Layamon's *Brut* (lines 22,873–22,943), the table was made round because the knights had formerly fought so fiercely for first place at table that many were wounded and some slain. Uther gave the table to Leodogran, who in turn gave it to Arthur as a wedding present, together with the hundred good knights whom Leodogran had found worthy to sit about it. Arthur in time completes the full tale of worthy knights. One seat, however, "Siege Perilous," is left vacant until the perfectly pure knight, the one destined to achieve the Grail, shall come. He proves to be Sir Galahad. Tennyson purposely omits these stories and makes Arthur the founder of an Order of the Round Table, a Christian fellowship

> "That was to be, for love of God and men
> And noble deeds, the flower of all the world."
> —*Merlin and Vivien*, 480.

Tennyson makes Arthur declare

> "But I was first of all the kings who drew
> The knighthood-errant of the realm and all
> The realms together under me their Head,
> In that fair Order of my Table Round,
> A glorious company, the flower of men,
> To serve as model for the mighty world,
> And be the fair beginning of a time."
> —*Guinevere*, 457–463.

20–40. Of course this passage may be understood literally. It well describes actual conditions in Britain after the Romans left. But it may also be understood to symbolize the reign of moral evil in a world, or an individual heart, that is without good ideals. As Hazlitt remarked, "The allegory won't bite," and one who wishes to may resist seeing it, and may look only for pictures and music.

34. **Roman legions:** The legions were withdrawn from Britain in the year 401. The Emperor Honorius released the Britons from allegiance to Rome in 410. The chiefs of Britain, in 446,

joined in a piteous letter to Rome, begging that the legions might return to defend them from the wild tribes of the north: "To Ætius, consul for the third time—the groans of the Britons." Rome complied, and saved the country; but it was a last effort. From that date Rome left Britain to shift for itself.

36. **Urien:** a famous king of the north Britons (the land of Gore) whose brother, Llew, according to Welsh genealogies, married Anna, a sister of Arthur, thus uniting the kings of north Britain with Arthur. According to Malory (I, 2) Urien married Arthur's sister, Morgan le Fay, a wicked enchantress, who later sought both Arthur's and Urien's life (II, 12). Urien joined in the Baron's war upon Arthur, but finally (IV, 4) became a knight of the Round Table.

Section II (lines 62–73; 94–133)

This section describes the Barons' war, in which Arthur subdued the petty sovereigns of Britain who had united against his overlordship. (Malory I, 10–15; II, 10–11). The victory was not lasting.

72–73. **Gorlois, Anton:** Cf. lines 169, 170, 185–193, 196, 220, 221.

95. **field-of-battle bright:** This battle is in contrast with the last dim-weird battle of the West, described in *The Passing of Arthur*, lines 94–138.

110. **The kings:** Malory (I, 10) names eleven kings, including Idres of Cornwall and Nentres of Garlot.

111. **Carados:** of Scotland (Malory XIX, 12).

112. **Claudias:** of France (Malory XI, 6).

133. **I trust thee to the death:** Lancelot's subsequent guilty relations with Arthur's queen make these words highly significant.

Section III (lines 134–445)

This section gives the stories of Arthur's birth. (Malory I, 1, 2, 3, 19.)

First (lines 140–160): amid the confused babel of public opinion, the hoary chamberlain futilely refers the whole question to an inaccessible authority. Second (lines 180–236): the loyal

but unimaginative Bevidere gives a plain matter-of-fact version, untouched by mystery. Third (lines 253–424): Bellicent's account emphasizes the very elements of the story that are insignificant to practical-minded Bedivere—the spirituality of Arthur, the divine influences emanating from him and surrounding him, the wonders attending his birth and coronation, and her own intuition of his divinity. Finally (lines 425–445): Leodogran's dream, wholly removed from the world of matter of fact and wholly in the world of shadows, is entirely convincing to him. Leodogran receives belief and a pure faith in Arthur by transcending ordinary demonstrable proofs.

150. **Merlin:** The great magician of King Arthur is intellect in the service of the highest spiritual ideals. He protects Arthur's childhood and youth, procures his coronation, is his best counselor, makes his armor, prophesies and works miracles for him, builds his haven, ships, halls, and palaces, making them "spire to heaven." Cf. *Merlin and Vivien*, 165, 672; *The Holy Grail*, 225; *Gareth and Lynette*, 302; *The Coming of Arthur*, 280.

152. **Bleys:** a holy hermit who had taught Merlin, and who, when old, wrote at Merlin's dictation the account of Arthur's battles.

172. **"Ay":** Monosyllabic answers were characteristic of Ulfius and Brastias (Malory I, 12), blunt fighting men of unthinking loyalty. Their "ay" seems to them to be sufficient answer. They had served Arthur's predecessor, Uther, and had been Arthur's bodyguard in the dangerous days before his coronation. (Malory I, 4.)

173. **Bedivere:** Tennyson mentions Bedivere only in the *Coming of Arthur* and the *Passing of Arthur*. In Malory, Bedivere fights for Arthur in several battles, and after Arthur's passing, finds Arthur's grave, attends Lancelot to a hermitage, and himself ends his days as a holy hermit.

186. **Tintagil:** The site of Tintagil is still pointed out on the Cornish coast.

> They found a naked child upon the sands
> Of dark Tintagil by the Cornish sea;
> And that was Arthur.
>
> —*Guinevere*, 291–293.

208. **The New Year:** Arthur brings in a new era.

261. **strait vows:** In *Guinevere*, 464–474, Arthur gives the substance of the vows which he required of each of his knights:

> "I made them lay their hands in mine and swear
> To reverence the King as if he were
> Their conscience, and their conscience as their King,
> To break the heathen and uphold the Christ,
> To ride abroad redressing human wrongs,
> To speak no slander, no, nor listen to it,
> To honor his own word as if his God's,
> To lead sweet lives in purest chastity,
> To love one maiden only, cleave to her,
> And worship her by years of noble deeds,
> Until they won her."

The vows were "strait" because hard for a knight of that, or any other, age to fulfill. Yet they exalted those who took them.

270. **A momentary likeness,** etc.: In the *Holy Grail*, 25–27, Ambrosius, the monk, says of the Knights of the Round Table, in the degenerate days long afterward,

> "For good ye are and bad, and like to coins,
> Some true, some light, but every one of you
> Stamp'd with the image of the King."

275. **three fair queens:** According to Malory (XXI, 6), one was Arthur's sister, Queen Morgan le Fay; one, the Queen of Northgales; one, Queen of the Waste Lands. Tennyson leaves them nameless and mysterious. They have been thought to symbolize Faith, Hope and Love, but it is better to leave them vague and shadowy influences for good.

279. **Merlin.** See note to 150.

> ". . . The most famous man of all those times
> Merlin, who knew the range of all their arts,
> Had built the king his havens, ships, and halls,
> Was also Bard and knew the starry heavens;
> The people call'd him Wizard."
>
> —*Merlin and Vivien*, 164–168.

282. **Lady of the Lake:** Cf. *Gareth and Lynette*, 212; *Lancelot and Elaine*, 1393–1401; *The Passing of Arthur*, 271–274,

310–314. She is thought to symbolize religion, since she furnishes Arthur his sword of justice, takes it back again at his death (*Passing of Arthur*, 325–329), and receives Arthur at his passing. She "knows a subtler magic" than Merlin's, since religion is subtler or profounder than philosophy and science.

294. **Excalibur:** According to Geoffrey of Monmouth and Layamon, Excalibur, the sword of justice, was wrought in Avilion by the Lady of the Lake (*The Passing of Arthur*, 271). It was enchanted. "For while ye have the scabbard upon you, ye shall lose no blood, be ye never so sore wounded" (Malory I, 23). With it Arthur accomplished wonders in his battles. The sign that Arthur is the destined King is that he alone can draw a huge sword (possibly Excalibur) from a great stone into which it is fixed. (Malory I, 3, 5.)

298. **elfin Urim:** Cf. *Exodus*, XXVIII, 30; XXXIX, 8–14; *Leviticus*, VIII, 8.

302. **"Take me":** Excalibur offers itself to the man of destiny who will fight for the ideal in the world. Such a man had always been wanted; the words are "graven in the oldest tongue."

304. **"Cast me away":** in the speech of Arthur's time, to indicate that Arthur must finally fail to establish the ideal in this world. Cf. *The Passing of Arthur*, 181–206. Sin cannot be extirpated because human nature is not adapted to reach the ideal which it sees clearly enough.

317. **Secret things:** Tennyson makes Bellicent refrain from asserting any family relationship to Arthur. She is inclined to believe that Arthur is of divine origin (330–331 and 375–395). See the same story in *Guinevere*, 286ff.

319. **Gawain:** Tennyson, in subsequent *Idylls*, develops Gawain's character in the direction of light-headedness, and deceitfulness, mixed with courtesy. In the oldest romances, however, Gawain is a much solider character, is a man of great consequence, and next to Arthur himself in famous deeds.

322. **Modred:** like his father, a traitor to Arthur. (Cf. *The Passing of Arthur*, 153, 165.)

338–357. Bellicent speaks of her own childhood; and therein lies the beauty of the passage.

375. **decks:** Cf. the brightness of this picture with the blackness of the funeral-barge in *The Passing of Arthur*, 361–371.

401. **riddling triplets:** In his office as Bard, Merlin answers

in the customary riddling triplets, requiring interpretation, since a double meaning is intended. The first triplet means that the story of Bleys, whether fact or not, does not give the final truth. The second triplet means that there may be many versions of the same truth, many different answers to the questions as to whence we come, whither we go. What is birth? What is death? What is life? What is right, what is wrong, who is Arthur, what is truth itself? There is no one clear, infallible answer. The third triplet means that Arthur's birth and death, like all birth and death, is a profound mystery, as is life itself.

420–424. The belief in a second coming is found in the legends of Charlemagne, Barbarossa, and other heroes. Cf. *The Passing of Arthur*, 450–451. Malory XXI, 7, says: "Yet some men yet say in many parts of England that King Arthur is not dead, but had by the will of our Lord Jesu in another place. And men say that he shall come again, and he shall win the holy cross. I will not say it shall be so, but rather I will say, here in this world he changed his life. But many men say that there is written upon his tomb this verse: *Hic jacet Arthurus Rex quondam Rexque futurus.*"

Section IV (lines 449–519)

This section tells of the marriage of Arthur and introduces the battle-lyric.

449–455. Tennyson's poem, *Lancelot and Queen Guinevere*, gives the full version of this incident. In Malory (III, 1), it is Merlin that conducts Guinevere to Arthur, and (III, 5) the marriage takes place at Camelot, in the Church of Saint Stephen's.

452. **Dubric**: or Dubritius, archbishop of Caerleon-upon-Usk and primate of Britain.

459–461. **May**: The season, redolent of spring blossoms, matches the purity of purpose in the newly founded order of the Round Table, when the knights gloried in their vows and in Arthur.

481–501. This triumphant battle lyric achieves perfection in the satisfying union of sound, image, and meaning.

503. **Lords from Rome**: Malory's fifth book is devoted to Arthur's mythical career as a world conqueror. He is finally crowned by the Pope at Rome as a result of his great deeds.

508. Cf. *The Passing of Arthur*, 408.

511. **Roman wall:** Agricola established military stations between the Firth of Forth and the Clyde (about forty miles). In the reign of Antoninus Pius, this line of stations was fortified by a turf rampart on foundations of stone. Hadrian caused to be built a rampart of earth between Newcastle and Carlisle, and Septimius Severus had a stone wall built parallel to Hadrian's rampart. Traces of the walls may still be seen.

517. **twelve great battles:** Cf. *Lancelot and Elaine*, 281–309.

GARETH AND LYNETTE

Section I (lines 1–320)

Gareth is introduced, his life at home is described, and he is brought to the enchanted city of Camelot. The story is told in Malory's *Le Morte d'Arthur*, book vii.

1. **Lot and Bellicent:** Cf. *The Coming of Arthur*, 115 and note, 242–244; 309–335, and note to 317.

2. **spring:** The time of year suits an idyll of youth.

21–25. Gareth here declares the true ambition of knighthood. Cf. *The Coming of Arthur*, note to 261.

25. **Gawain:** Cf. *The Coming of Arthur*, note to 319.

26. **Modred:** Cf. *The Coming of Arthur*, note to 322.

40. **goose and golden eggs:** Cf. Tennyson's poem *The Goose*.

66. **Excalibur:** Cf. *The Coming of Arthur*, 294–303, and note to 294.

76. **Barons' War:** Cf. *The Coming of Arthur*, 61–116.

116–117. **follow the Christ:** Cf. *The Coming of Arthur*, note to 261.

119–129. Cf. *The Coming of Arthur*, 140–236.

133. **Rome:** Cf. *The Coming of Arthur*, 476–477, 503–513, and note to 5.

135. **Idolaters:** Cf. *The Coming of Arthur*, 35–120, 514–518, and note to 13.

185. **Camelot:** Allegorically, Camelot is the highest ideal of civilized life and social organization that man, at any time, has imagined. It has been variously conceived by the poets as "The

City of Light," "The Celestial City," "The City of Justice," "The Golden City," "The City of God," "The City of Our Vision," "The Future's Citadel."

202. **Merlin:** Cf. *The Coming of Arthur*, notes to 150 and 279.

212. **The Lady of the Lake:** Cf. *The Coming of Arthur*, 282–293 and note.

225. **Three Queens:** Cf. *The Coming of Arthur*, 275 and note; and *The Passing of Arthur*, 366, 372, 452.

261. **The King,** etc.: The King is the soul, the only reality; the city is material civilization, ever changing and growing toward the ideal. It is "built to music"—i. e., according to principles of harmony and spiritual beauty. It is "never built at all" in the ordinary sense of *building*, for it is spiritual growth.

280. **Riddling of the Bards:** The Welsh Bards stated things so as to produce the effects named in lines 281–282. A specimen of their riddling is seen in *The Coming of Arthur*, 402–410.

Section II (lines 310–514)

The King, delivering justice to his people, takes Gareth into his service.

322. **Clear honor:** Arthur's court is as yet ruled by the highest ideals.

327. **Uther:** Cf. *The Coming of Arthur*, note to 14.

359. **Sir Kay:** the seneschal, manager of the royal household, fosterbrother of King Arthur, rough and surly, but trustworthy and, according to Malory (I, 4; IV, 4), highly esteemed by Arthur.

367. **Aurelius Emrys:** Cf. *The Coming of Arthur*, note to 13.

376. **Mark:** In the first sixty lines of *Merlin and Vivien*, is shown the despicable character of Mark,

> "He that always bare in bitter grudge
> The slights of Arthur and his table."

In *The Last Tournament*, Mark is shown to be a sneak:

> "Mark's way to steal behind one in the dark,"

and the murderer of Tristram,

> "Behind him rose a shadow and a shriek—
> 'Mark's way,' said Mark, and clove him through the brain."

386. **Tristram:** of Lyonesse, nephew of Mark, in love with Mark's wife, Isolt. In prowess, Tristram was second only to Lancelot. Malory's eighth, ninth, and tenth books are largely devoted to Tristram.

451. **Lancelot:** Cf. *The Coming of Arthur*, 124–133 and notes. Malory's sixth, eleventh, and twelfth books are largely devoted to Lancelot.

465. **Fair-hands:** "Beaumains," meaning *fair-hands*—is the nickname Kay gives Gareth in Malory (VII, 1). He is described as "well-visaged" and as having "the fairest and largest hand that ever man saw." Cf. 455–456.

492. **Avilion:** Cf. *The Passing of Arthur*, 35, 430 and notes. The Ideal symbolized in Arthur cannot die.

Section III (lines 515–1394)

Gareth is made a knight, is given a quest, and proves himself, in his adventures, a true knight of Arthur. The adventures are numerous, as befits an idyll of youth, and each symbolizes some phase of the spiritual conflict between the higher and lower nature in man.

541. **vows:** Cf. *The Coming of Arthur*, note to 261.

610. **This Order:** Cf. *The Coming of Arthur*, note to 17.

618. **fantasy:** They are not really what they think themselves, the rulers of *the Day*, human life. They are strong only because usually thought invincible.

619. **Morning-star:** temptations of Youth.

Noon-Sun: temptations of Manhood.

Evening-star: temptations of Old Age.

793. **quieted:** As befits an idyll of youth, there is no touch of tragedy; no one is killed.

873. **Some ruth is mine for thee:** the first sign of a change in Lynette's feeling towards Gareth.

881. **As hers who lay:** an excusable hint of Gareth's real rank, by Gareth himself.

969. **A little faintlier:** the second sign of change in Lynette's feelings towards Gareth, which she expresses better in song (974–976).

993. **Sir:** an unintended mark of admiration, immediately withdrawn.

1015. **No room,** etc.: The temptations of middle life require quick action if they are to be successfully resisted.

1029. **not a point:** Lynette fibs here. Her real feelings are betrayed in the song (1034–1036, 1040–1042, 1049–1051), and in the unfinished line, 1039.

1067. **harden'd skins:** evil old habits. Cf. 1100–1104.

1112. **never change again:** Lynette is at last won.

1130–1132. Lynette's song again best speaks her feelings.

1168. This is the theme of the whole series of *Idylls.*

1179. **hermit's cave:** religion.

1281. **Arthur's harp:** Cf. *The Last Tournament,* 331–336.

> . . . Dost thou know the star
> We call the harp of Arthur up in heaven?
> . . . when our King
> Was victor well nigh day by day, the Knights,
> Glorying in each new glory, set his name
> High on all hills, and in the signs of heaven.

Arthur's "Hufe," or haunt, was the old British name for Arcturus, constellation Boötes.

1373. **a blooming boy:** This last conflict, with Death, at which all the world is terrified, turns out to be burlesque, and brings "the happier day from underground" (1386).

LANCELOT AND ELAINE

Section I (lines 1–396)

Elaine and the shield of Lancelot, and how it came into her possession.

1. **Elaine:** a Celtic form of Helen. The *Idyll* follows Malory's *Le Morte d'Arthur,* xviii, 8–20. Malory says that she was named Elaine le Blank (the fair). There was another Elaine, daughter of Pelles and mother, by Lancelot, of Galahad.

2. **Astolat:** Malory identifies Astolat with Guilford in Surrey. But Tennyson's Astolat must have been on the Thames below London. Cf. 1147.

22. **Cærlyle:** Carlisle in Cumberland, possibly one of Arthur's capitals.

23. **Cærleon:** on the river Usk in South Wales, the place of one of Arthur's twelve great battles, and another of his capitals.

Camelot. Cf. *Gareth and Lynette*, 185 and note.

35. **Lyonesse:** fabled to be an extension of Cornwall to the south and west, now covered by the sea.

46. **diamonds:** In *The Last Tournament*, 34–38, Arthur, speaking to Queen Guinevere, says:

> " . . . O my Queen, I muse
> Why ye not wear on arm, or neck, or zone,
> Those diamonds that I rescued from the tarn,
> And Lancelot won, methought, for thee to wear?"

And Guinevere says that they had proved a bitterness to her and had been lost:

> "Slid from my hands when I was leaning out
> Above the river——"

Cf. 1227 below. Malory says nothing about this story.

65. **The heathen:** Cf. *The Coming of Arthur*, note to 13.

144. Cf. *The Coming of Arthur*, 132, and note to 261.

279. **Badon hill:** the twelfth of Arthur's battles in which (says Nennius) "nine hundred and forty fell by his hand alone, no one but the Lord affording him assistance"; identified by some with Badbury Hill in Dorsetshire, and by others with Bowden Hill, near Linlithgow, Scotland. The date assigned to this battle is 520. (see Green: *A Short History of the English People*, chapter I, section ii.)

287. **Glem:** Perhaps the river of that name in Lincolnshire is meant; possibly the Glem in Ayrshire.

289. **Duglas:** probably the Douglas in Lancashire.

Bassa: probably also in Lancashire.

291. **Celidan:** probably in Cornwall.

292. **Castle Gurnion:** possibly Cær Gwen, in Stow.

293. **Our Lady's Head:** In Spenser's *Fairie Queen* (I, vii), we read of Arthur:

> "Athwart his breast a bauldrick brave he ware,
> That shin'd, like twinkling stars, with stones most pretious rare,
> And in the midst thereof one pretious stone
> Of wondrous worth, and eke of wondrous might,
> Shaped like a Ladies head, exceeding shone."

296. **Cærleon:** Cf. 23 and note.

297. Cf. *Guinevere*, 15, 16:

> Lords of the White Horse,
> Heathen, the brood by Hengist left.

"White Horse" is used for the Saxons themselves in *The Holy Grail*, 311, 312:

> "Knights that in twelve great battles splash'd and dyed
> The strong White Horse in his own heathen blood."

299. **Agned-Cathregonion:** a hill in Somersetshire; but, some think, Edinburgh.

300. **Trath Treroit:** perhaps Solway Firth.

Section II (lines 397–522)

The Wounding of Lancelot.

422. **Pendragon:** a title usually employed in connection with King Uther, Arthur's predecessor and reputed father, who adopted a golden dragon as his emblem. The word means literally "dragon's head" and signifies "chief war leader," or when referring to Arthur, as here, "King of Kings." Cf. 432ff. and 525.

Section III (lines 523–739)

Gawain's Quest.

555. Cf. *The Coming of Arthur*, 319, note.

575. **Lancelot told me:** Is this true? Cf. 144ff.

600ff. The queen's jealousy is kindled here. It finally finds expression in 1217ff.

Section IV (lines 740–898)

Elaine's Quest and the Healing of Lancelot.

795. **strange-statued gate:** Cf. *Gareth and Lynette*, 209–233.

838–845. Malory, who knew not chaperones, says, "So this maiden, Elaine, never went from Sir Lancelot, but watched him day and night, and did such attendance to him that the French book saith there was never woman did more kindlier for man than she." (*Le Morte d'Arthur*, xviii, 16.)

SECTION V (lines 899–981)

The return to Astolat, and the parting of Lancelot and Elaine.

SECTION VI (lines 982–1129)

The Death of Elaine.

998. **The Song of Love and Death:** Cf. *Gareth and Lynette*, 974–976, 1034–1036, 1040–1042, 1049–1051, 1130–1132, and note similarity of form. In each stanza, the third line is of different length from the first and second, and carries a burden or refrain.

1015. **Phantom:** Many families believe that they are given special warnings of an approaching death. In Ireland the Phantom that gives the warning is the "Banshee" (see Dictionary) or "The Shrieking Woman"; in Scotland, the "water wraith"; in America, the "death watch." (See Dictionary.)

SECTION VII (lines 1130–1418)

Elaine's Last Quest.

1130. Cf. 411.

1134. **Full summer:** Cf. 788.

1146. **The dead, Oar'd by the dumb:** probably the most impressive of all of Tennyson's effective images.

1168. **vibrate:** indicating the Queen's emotion.

1169. **laughing:** glad at this slight indication of the Queen's passion.

1216. **with Amen:** indicating an end to their connection.

1250. **some do hold:** Cf. *The Coming of Arthur*, 420, and *Gareth and Lynette*, 200.

1256. **Percivale:** In *The Holy Grail*, 3, Percivale is the knight

> Whom Arthur and his knighthood call'd The Pure.

Percivale once sees the Grail, but only for a moment.

1257. **Galahad:** the type of stainless purity. Cf. Tennyson's early lyric, *Sir Galahad*.

1319. **that shrine:** Although Westminster Abbey was not begun until 616, there was a more ancient Christian church on the same site.

1375. **Unbound as yet:** King Arthur speaks with simple sincerity, not knowing the real relation existing between the Queen and Lancelot. His high-mindedness puts him out of reach of the gossip of the court.

1393ff. **Lancelot:** Malory (III, 1) makes Merlin warn Arthur before his marriage with Guinevere, that Lancelot should love Guinevere and she him; in VI, 1, Malory says that Lancelot surpassed all other knights, and that therefore the queen favored him, and that he loved the Queen. In XI, 3, Malory states it as generally known that Lancelot loved the Queen. Malory tells us that Lancelot was the son of King Bans, of Benwicke (in France), and that the Lady of the Lake named him "Lancelot du Lak." The story Lancelot tells (1393ff.) is from a German poem translated in the twelfth century from a French original now lost. Lancelot everywhere typifies chivalry as acted upon by the Christian religion (The Lady of the Lake). At the same time he is beset by all the pagan temptations, the chief of which is earthly beauty (Guinevere). He is ashamed of his failure to live up to the ideal that his name represents.

1418. **a holy man:** Towards the end of his life, Lancelot entered a hermitage and "served God day and night with prayers and fastings."

THE HOLY GRAIL

Section I (lines 1–44)

This section is Tennyson's introduction to the stories of the Grail. It is original in conception. The natural questions of Ambrosius lead at once to the recital of the legends. These are united by the device of a conversation between Sir Percivale, who had lived at court, had had great adventures, and had joined in the quest of the Holy Grail, and the simple-minded Ambrosius, who had lived all his life in the monastery, serving the village parish close by, and who knew little of the great world in which Percivale had moved.

For Malory's story of the Holy Grail see Morte D'Arthur, Books XIII—XVII.

2. **Sir Percivale:** Cf. Malory xiv and xvii.

3. **Arthur:** Cf. Introduction xxiii.

7. **not long after:** "And as soon as he (Galahad) was buried. Sir Percivale yielded him to an hermitage out of the city, and took a religious clothing. . . . Thus a year and two months lived Sir Percivale in the hermitage, a full holy life, and then passed out of this world." Malory, xvii, 23.

7. **Camelot:** Malory (11, 19) identifies Camelot with Winchester. Caxton (preface to Malory) locates it in Wales. A recent authority declares that "Camel, near South Cadbury, Somerset, is the place where the remains of the old city of Camelot are still to be found." Sommers, **Morte D'Arthur II, 157.** Cf. **Gareth and Lynette,** 185 and note, 26 and note.

15. **smoke:** "There has been a great deal of smoke in the yew trees this year. One day there was such a cloud that it seemed to be a fire in the shrubbery." Lady Tennyson's Journal, April, 1868. "It was then that he wrote the speech of Ambrosius in The Holy Grail with the lines about the 'smoke'; that is, the pollen of the yew blown and scattered by the wind. . . . He would say: 'I made most of The Holy Grail walking up and down my field, Maiden's Croft.' In Memoriam, sec. xxxix was also written at this time." *Alfred, Lord Tennyson, A Memoir by his Son,* II, iv, 53. Cf. also *In Memoriam,* sec. ii, and Wordsworth's *Yew Trees.*

27. **image of the King:** Cf. The Coming of Arthur, 270.

28. **Table Round:** Cf. *The Coming of Arthur,* 17 and note.

31. **Holy Grail:** "At first the *seynt graal* was the Holy Dish used at the Last Supper . . . . given by Pilate to Joseph (of Arimathea) . . . . used by Joseph to collect the blood flowing from the five wounds. Later this dish became the *cup* of the Last Supper"—Skeat: *Joseph of Arimathea,* E. E. T. S., no. 44. pp. 36-40. The early Perceval romances do not connect the Grail with the cup of the Last Supper. In Wolfram von Eschenbach's *Parzival* the Grail is a precious stone.

Section II (lines 45–67)

This section tells how the Grail was brought to England by Joseph of Arimathea.

52. **Glastonbury:** a town in Somersetshire. With Glastonbury are connected legends of Arthur and his knights, Queen Guinevere, and many martyrs and saints, including Saint Patrick,

who is said to have lived at Glastonbury for many years after his mission to Ireland and to have died there A. D. 472.

53. **Blossoms at Christmas:** Joseph is said to have planted his staff. It took root and became the Glastonbury thorn, which bursts into leaf on Christmas eve.

60. **of old:** Legendary history sets the date of Joseph's mission at 63 A. D. He was accompanied by eleven other disciples of Saint Philip.

61. **Arviragus:** The heathen king (reigned 44 to 72 A.D.) who rejected the mission but permitted the missionaries to build a Christian chapel.

SECTION III (lines 68–165)

Sir Percivale's sister and Sir Galahad.

70. **sister:** In one of the French romances she is named Dindrane. All the main characteristics of the mystic female saint, like Catherine of Sienna, are embodied in her.—Brooke: *Tennyson*, 324.

118. **Rose-red:** symbolizing the passion of religious love and zeal as the silver beam (white) symbolized immaculate purity. Note the color of the imagery used in connection with the various appearances of the Grail in lines 118, 189, 465–6, 512–513, 522, 530, 690, 691, 839–849, and cf. 871 and note to 871.

135. **Galahad:** According to Malory and most of the old romances, Galahad is the son of Lancelot. Tennyson follows the old romances in making Galahad succeed through purity alone. Parsifal, however, who is the German Galahad (rather than the German Percivale) succeeds by sharing the sufferings of others, and not by purity alone. Parsifal's mother is Herzeleid (heart-pain). Cf. Tennyson's poem, *Sir Galahad* (written thirty-four years before *The Holy Grail*) and Charles Annesley: *The Standard Operaglass*, 337.

135. **In white armor:** Malory (XIII, 3) says that Galahad was "in red arms." The old romances uniformly give red as the color of the armor of the Grail-hero. Tennyson chose white as the symbol of purity. Red signified heart's love.

137. **Arthur:** According to Malory, (XIII, I) Lancelot, not Arthur, knights Galahad.

145. **enchantment:** Cf. Malory, XIII, 4.

149–165: Malory tells the same story, XVII, 7.

SECTION IV (lines 166–360)

This section tells of the Siege Perilous, the miracle of the Grail, the vows of the knights, and their departure on the quest. Cf. Malory XIII, I 8.

168. **Merlin:** Cf. *The Coming of Arthur,* notes to 150 and 279.

175–176. There is no basis in the old romances for this statement. The figurative meaning is, perhaps, that Merlin the subtle, was finally overcome by greater subtlety, as recounted in the idyll of *Merlin and Vivien.*

178. **If I lose myself, I save myself:** See Luke 9: 24; Matthew 10: 39. The meaning is, If I lose my lower self, I save my higher self. Daring to sit in Siege Perilous, Galahad met the supreme test of character, absolute trust in his highest intuition at the risk of his life.

189. **all over covered:** Only the perfectly pure could endure to see the naked Grail.

200. **Sir Bors:** Malory devotes his sixteenth book largely to Sir Bors.

202. **Gawain:** In Malory (XIII, 7) it is Gawain, not Percivale, who first swears to undertake the quest of the Grail. Cf. 738ff, 850ff. Also *The Coming of Arthur,* 319 and notes, *The Passing of Arthur,* 30ff. and note.

204. Did Arthur take the vow? Cf. 275ff.

206. **not in hall:** In Malory (XIII, 7) the king is present.

232. **four great zones:** "The four zones represent human progress: the savage state of society; the state where man lords it over the beast; the full development of man; the progress towards spiritual ideals." Hallam Tennyson: *Works of Alfred Tennyson,* iii, 493. Cf. *In Memoriam* cxviii.

297. The king foresees that the quest will break up the Order.

300. **Taliessin:** a Cymric bard of the sixth century.

301. The king knows that with the exception of Galahad and Percivale, the knights are not fit for the high quest; they are still in the third zone of progress (236) and their true work is still at home among their fellows, in the ordinary duties of life. Cf. 315–320.

SECTION V (lines 361–457)

The adventures of Percivale. Cf. Malory XIV, 3–10.

361. **Percivale**, like each of the other knights, is treated as a type. At first he is over-confident (361–367); then unduly convicted of sins (368–78); next he tries worship of beauty in nature (379–390); then domestic love (391–400); then earthly splendor (401–420); and popularity (421–439); each in turn fails to satisfy his thirst for holiness, for each is essentially selfish (445–457). Percivale fails because he never forgets himself (456).

SECTION VI (lines 458–539)

Galahad's ministry to Percivale, who finally sees the Grail afar off for a moment, while witnessing the apotheosis of Galahad.

466. Cf. Malory XVII, 20.

469. **thy sister taught me**: The knowledge of spiritual mysteries is transmitted by human agency. Cf. 485–488.

473–476. **Blood-red**: Repetition of significant words and phrases is characteristic of Tennyson's verse and is often very effective. Cf. 103–105.

477. **Shattering all evil customs**: Galahad, though the purest and most ideal knight, is also powerful in good works.

490–531. This lofty vision, and the passage 763–849, Tennyson considered his best work in blank verse.

SECTION VII (lines 540–631)

The life of the village priest; Percivale recalls an important incident in his quest of the Grail.

540–563. The narrow life of Ambrosius is set in immediate contrast to the life of Percivale and Galahad. Hallam Tennyson: *Works*, iii, 495.

564–631. The treatment of Ambrosius is entirely sympathetic, although his limitations are clearly shown.

SECTION VIII (lines 632–707)

The story of Sir Bors. Cf. Malory XVI, 6–17, for a different treatment of the story.

633. **pelican**: The significance of the pelican is unselfishness.

The pelican was believed to feed its young with its heart's blood. Cf. Malory XVI, L. Bors loses himself in love and care for his kinsman, Lancelot, and therefore sees the Grail.

646. **his former madness:** Malory XI, 9; XII, 4. Lancelot was driven mad by the anger of Guinevere. The Grail cures his madness.

661. **paynim:** pagan. Druids amid their circles, such as the circle at Stonehenge.

667. **a mocking fire.** The only true fire, according to the Druids, was the sun.

688. **for myself:** here, as in 651, the unselfishness of Bors is emphasized.

SECTION IX (lines 708–737)

The return of the knights. Cf. Malory XVII, 17.

712. **sit within the house:** are remembered.

714–715. **ruin.** The city has fallen into decay during the absence of the knights.

SECTION X (lines 738–747)

The story of Gawain. Cf. Malory XVI, 1–5; XVIII, I, for a different conception of Gawain.

SECTION XI (lines 748–849)

The story of Lancelot. Cf. Malory XIII, 17–20; XV; XVII, 13–17.

810. **Carbonek:** The castle where the Holy Grail was kept.

871. **these have seen:** The five persons who saw the Grail were the Holy Nun, Galahad, Percivale, Bors, and Lancelot. Each perceived it according to his own nature and character, and the degree of perfection reached in his Christianity. To Lancelot it was covered, and accompanied by a fiery blast. Lancelot will hardly be sure that he saw it clearly. Percivale, who saw it afar off, will now retire to a monastery. The achievement has been a loss to Arthur's kingdom.

SECTION XII (lines 850–916)

Arthur sums up the results of the quest.

907. **and many a time they come:** The truest visions come

unbidden and unsought. Seeking for visions means neglect of duty.

908. **Until this earth:** Cf. Tennyson's *The Ancient Sage*, 229–239.

916. **I knew not all he meant:** Percivale does not understand fully Arthur's doctrine about visions (899–915) especially 912ff. which Tennyson declared to be the spiritually central lines of the Idylls. Arthur staying at home and fulfilling his daily duty to men in the spirit of love and devotion gains a more intimate apprehension of God than do his knights in all their wanderings. He has his visions of truth in the day's work; nay more, at certain moments he transcends vision and knows God as a reality. Cf. Tennyson's *The Higher Pantheism*, 16–17. Cf. Brooke: *Tennyson*, 328–330. "*The Holy Grail*," Tennyson said, "is one of the most imaginative of my poems. I have expressed there my strong feeling as to the Reality of the Unseen. The end, when the king speaks of his work and his visions, is intended to be the summing up of all in the highest note by the highest of human men." *Alfred, Lord Tennyson, a Memoir by his Son*, II, iv, 89–90.

THE PASSING OF ARTHUR

Preceding the death of Arthur, degenerate days had come upon his realm. Many of the knights of the Round Table had proved false to their vows. Sin had broken the fair fellowship, and Arthur had failed to establish the ideal to which his life had been devoted. The treacherous Modred had discovered and published the guilt of Guinevere and Lancelot. Guinevere had fled the court and taken refuge in the nunnery of Almesbury, seven and one half miles from Salisbury. King Arthur had pursued Lancelot to the north and in his absence Modred had revolted openly and had had himself proclaimed king. On his return south, Arthur had stopped at Almesbury for the farewell interview with Guinevere (described dramatically in the *Idyll* of that name) and had then gone in pursuit of Modred, to the westward.

1. **That story,** etc.: An archaic beginning, a five-line sub-title: "The first *Idyll* and the last, I have heard Mr. Tennyson say, are intentionally more archaic than the others," Anne Thackeray Ritchie in *Harper's Magazine*, December, 1883.

Bedivere: Cf. *The Coming of Arthur*, 173–176 and note. Cf. 50–64, 150–153, 256–277 below for other characteristics of Bedivere.

6. **For:** Cf. *The Coming of Arthur*, 5, 61, for the same archaic use of introductory "for."

9ff. Arthur's doubt and despair in the face of apparent defeat begin in the preceding *Idyll* of *Guinevere* (447–449), where he says to the Queen:

> I march to meet my doom.
> Thou hast not made my life so sweet to me
> That I, the king, should greatly care to live.

26. Cf. *The Coming of Arthur*, 11; *The Last Tournament*, 122–125:

> Or whenever the fear lest this my realm, uprear'd
> By noble deeds at one with noble vows,
> From flat confusion and brute violences
> Reel back into the beast and be no more.

And *In Memoriam*, cxviii:

> Move upward, working out the beast
> And let the ape and tiger die.

28. **I pass but shall not die:** Cf. *The Coming of Arthur*, 420, 421 and note.

29. **battle:** Cf. note to 6.

30–58. **Gawain:** Cf. *The Coming of Arthur*, note to 319; *Gareth and Lynette*, 25, 408; *Lancelot and Elaine*, 550–561, 635, 696–718, 1259. In *The Holy Grail* we read that "Gawain swore, and louder than the rest to search for the Grail," but that he soon grew weary and spent the time in pleasure-seeking, subsequently ridiculing all high endeavors "in foolish words." "A reckless and irreverent knight was he." In *Pelleas and Etarre*, Gawain proves an easy victim to temptation, and becomes utterly faithless to his vows and his word of honor. Now, Gawain is represented as having discovered after death the vanity and

worthlessness of his pleasure-seeking life. Such apparitions were believed to presage imminent disaster. Malory's account is in XXI, 2, 3.

35. **an isle of rest:** "the island valley of Avilion" of line 427 below, "The Earthly Paradise," the "isle of the blessed," of the Britons. Identified with Glastonbury; but some old romances say, an ocean isle.

51ff. This speech of the practical Bedivere, discounting supernatural influences, is in character, but the sentiment is modern rather than mediæval.

53. **thy name:** Cf. the lines *To the Queen* at the end of the *Idylls*.

59. **Modred:** Cf. *The Coming of Arthur*, 322 and note; *Gareth and Lynette*, 28–32, 409; and the last line of *Pelleas and Etarre*,

> And Modred thought, 'The time is hard at hand.'

—i. e., the time to come out openly as a traitor. In *Guinevere*, 9–64, we are told how Modred sowed discord in Arthur's realm, conspired with heathen traitors, brought scandal upon Lancelot and the Queen, and raised a rebellion against Arthur. Arthur refers to him as,

> "the man they call
> My sister's son—no kin of mine,"

and in 155–158 below disclaims all kinship with him.

69. **Roman wall:** Cf. *The Coming of Arthur*, 511 and note.

77. **One lying in the dust at Almesbury:** When the repentant Queen Guinevere, in hiding at the Almesbury nunnery, heard Arthur coming,

> prone from off her seat she fell
> And grovelled with her face against the floor.
>
> —*Guinevere*, 411–412.

Long afterward

> . . . she, for her good deeds and her pure life,
> And for the power of ministration in her,
> And likewise for the high rank she had borne,
> Was chosen, Abbess, there, an Abbess lived
> For three brief years, and there, an Abbess, past
> To where beyond these voices there is peace.
>
> —*Guinevere*, 687–692.

81. **Lyonesse:** Cf. *Lancelot and Elaine*, 35 and note.

94. **This last dim-weird battle:** Cf. the bright picture of Arthur's first battle. *The Coming of Arthur*, 95–123.

108–110. Cf. the battle lyric in *The Coming of Arthur*, 481–501.

157. **My house:** Cf. *Luke* xii, 49, 50.

170. **So all day long:** Here began Tennyson's *Morte d'Arthur* of the 1842 volume.

172. **King Arthur's Table:** Cf. *The Coming of Arthur*, note to 17.

189. **Camelot:** Cf. *Gareth and Lynette*, note to 185.

191. **Merlin:** Cf. *The Coming of Arthur*, notes to 150, 279, and 420.

195. **Excalibur:** Cf. *The Coming of Arthur*, notes to 294, 302, and 304.

199. **clothed in white samite:** Cf. *The Coming of Arthur*, 284.

272. **Maiden of the Lake:** Cf. *The Coming of Arthur*, notes to 282 and 294.

366. **Three Queens:** Cf. *The Coming of Arthur*, 275 and note.

401. **The holy Elders:** Cf. *Matthew* ii, 2–11.

403. **an image of the mighty world:** Cf. *The Coming of Arthur*, note to 17.

406. **other minds:** strangers to Arthur's ideals. Cf. note to 5.

408–409. **in many ways:** There is no one final statement of truth for all. Cf. *The Coming of Arthur*, note to 401. This line occurs in *The Coming of Arthur*, 508.

410. **Lest one good custom,** etc.: another nineteenth century idea. Even a good custom (like chivalry) may become harmful if persisted in too long.

> Our little systems have their day,
> They have their day and cease to be.
> —*In Memoriam*, Introduction, stanza 5.

435. **ere her death:** The ancient popular belief that the swan sings just before its death is without foundation.

445. Cf. *The Coming of Arthur*, 410 and note to 401.

455. Cf. *The Coming of Arthur*, 275–278.

469. The era of Arthur, typified in the year, is thus complete. Cf. *The Coming of Arthur*, 208–210.

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